

100 WORKS: THE PEGGY GUGGENHEIM COLLECTION

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The Peggy Guggenheim Collection, Venice

The Solomon R. Guggenheim Foundation, New York

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FOREWORD

When Peggy Guggenheim opened her Guggenheim Jeune gallery in London in January 1938, she was beginning, at forty years old, a career which would significantly affect the course of postwar art. It was Samuel Beckett who insisted that she should be interested in contemporary art because it was a "living thing," and it was Marcel Duchamp who introduced her to the artists and taught her, as she put it, "the difference between Abstract and Surrealist art."*

In 1939 she conceived "the idea of opening a modern museum in London," with Herbert Read as its director. From the start the museum was to be formed according to historical principles, and a list of all the artists who should be represented, drawn up by Read and later revised by Marcel Duchamp and Nellie van Doesburg, was to become the basis of her collection. In 1939-40, apparently oblivious of the war, Peggy busily acquired works for the future museum, keeping to her resolve to "buy a picture a day." Some of the masterpieces of her collection—by Picasso, Braque, Kandinsky and Mondrian, for example—were bought at that time, and she astonished Léger by buying a picture (*Men in the City*) on the day Hitler invaded Norway. She acquired Brancusi's *Bird in Space* as the Germans approached Paris, and only then decided to return to her native New York.

In October 1942, Peggy Guggenheim opened her museum-gallery Art of This Century in New York, on West Fifty-Seventh Street. There she exhibited her collection of Cubist, Abstract and Surrealist art, which was already substantially the collection we see today. Of the opening night she wrote: "I wore one of my Tangy earrings and one made by Calder, in order to show my impartiality between Surrealist and Abstract art."

She also held temporary exhibitions of leading European artists, and of several then unknown Americans such as Robert Motherwell, William Baziotes, Mark Rothko, David Hare, Clyfford Still and Jackson Pollock, the "star" of the gallery, who was given his first one-man show there late in 1943. Pollock and the other Americans pioneered Abstract Expressionism, one of whose principal sources was Surrealism, which the young artists encountered at Art of This Century. Thus Peggy Guggenheim, who was married by then to Max Ernst, doyen of Surrealist painters, played a vital intermediary role in the development of America's first art movement of international importance.

In 1947 she decided to return to Europe, where her collection was shown for the first time at the 1948 Venice Biennale. Peggy bought Palazzo Venier dei Leoni, on the Grand Canal in Venice, where she came to live, and where, beginning in 1949 with an exhibition of sculpture in the garden, she opened her collection to the public. She continued occasionally to buy works of art until her death in December 1979.

In 1969 The Solomon R. Guggenheim Museum in New York invited Peggy Guggenheim to show her collection there, and it was on that occasion that she resolved to donate her palace and her works of art to The Solomon R. Guggenheim Foundation. The New York museum, which originated in 1937, was created by Peggy's uncle, Solomon R. Guggenheim, and since 1959 has been housed in Frank Lloyd Wright's famous spiral structure on Fifth

* All quotations from: Peggy Guggenheim, *Out of This Century*, New York, 1979

Avenue. The Solomon R. Guggenheim Foundation now operates both the museum in Manhattan and the collection in Venice. Although the two Guggenheim collections were formed independently of each other, they nevertheless contain many comparable works by the same key figures of twentieth-century art.

Since Peggy Guggenheim's death the collection has been rehung and some of the works have benefitted from cleaning, conservation and from professional care in general. By the terms of Peggy's gift, her collection will remain in Venice and will be open to the public during at least the half-year of the Venetian season, a period that traditionally begins around Easter and continues into the fall. It is, therefore, a treasure held in permanent custody by an American foundation and administered in Peggy Guggenheim's name for the benefit of Venice, Peggy's adopted home, as well as for all those who, like her, respond to the art of this century.

Palazzo Venier dei Leoni, begun in 1749, is an unfinished palace, and Venetians call it *il palazzo non compiuto*. Its architect was Lorenzo Boschetti, whose only other building in Venice is the church of San Barnaba. San Barnaba's oppressive classical façade perhaps makes one relieved that Palazzo Venier was never finished.

The Venier family, which claimed to be descended from the ancient Romans, had played a distinguished role in Venetian history. (One of them commanded the Venetian fleet at the Battle of Lepanto [1571] against the Turks.) Their intention had been to build the palace as high as Palazzo Corner which faces it across the Grand Canal, with a basement and a ground floor (all that was actually built), a mezzanine, two *piani nobili* and an attic. The architecture as planned was cold and unimaginative, with none of the picturesque charm of the present building. As it exists now, the long low façade, made of Istrian stone and overgrown with plants and creepers that soften its lines, forms a welcome caesura in the stately march of Grand Canal palaces from the Accademia to the Salute.

No one knows why it was left unfinished. Money may have run out, or some say that the powerful Corner family, living opposite, prevented the completion of a building that would have been grander than their own. They claimed they needed to be able to see over the roofs of Dorsoduro, out to sea whence their merchant fleet would return from trading voyages. Nor is it known how the palace came to be associated with *leoni*—lions. Although it is said that a lion was once kept in the garden, the name is more likely to have arisen from the yawning lions' heads of Istrian stone which decorate the façade at water level.

In the 1930s the house was owned by the flamboyant Marchesa Casati, and in 1949 Peggy Guggenheim purchased it from the heirs of Viscountess Castlerosse.

PREFAZIONE

Quando Peggy Guggenheim aprì la sua galleria Guggenheim Jeune a Londra nel gennaio del 1938, stava cominciando, all'età di 40 anni, una carriera la quale avrebbe significativamente influenzato il corso dell'arte del dopo guerra. Fu Samuel Beckett ad insistere che lei si interessasse d'arte contemporanea perché "una cosa vivente", e fu Marcel Duchamp che la presentò agli artisti, e le insegnò come lei disse, "la differenza tra Astrattismo e Surrealismo".*

Nel 1939, ebbe "l'idea di aprire un museo d'arte moderna a Londra" con Herbert Read come suo direttore. La formazione del museo fu concepita dall'inizio secondo principi storici, ed una lista degli artisti che dovevano essere rappresentati, formata da Read ed in seguito rivista da Marcel Duchamp e Nellie von Doesburg, diventò la base della sua collezione.

Nel 1939-40 dimenticando apparentemente la guerra in atto, Peggy lavorando indaffarataamente, acquistò le opere per il futuro museo, continuando nel suo proposito di "comprare un quadro al giorno". Qualche capolavoro della sua collezione—per esempio di Picasso, Braque, Kandinsky e Mondrian—fu acquistato in quel periodo, meravigliando Léger per l'acquisto del suo quadro, *Gli uomini nella città*, nel giorno stesso che Hitler invase la Norvegia. Peggy acquistò poi *Uccello nello spazio* di Brancusi, quando i tedeschi si stavano avvicinando a Parigi, e solo allora decise di ritornare nella sua nativa New York.

Nell'ottobre del 1942, Peggy Guggenheim aprì il suo museo-galleria "Art of This Century" a New York, nella parte ovest della cinquantasettesima strada. Là mostrò la sua collezione d'arte cubista, astratta, e surrealista, la quale era già sostanzialmente la collezione che si può vedere oggi a Venezia. Della notte d'inaugurazione lei scrisse: "Mi misi uno dei miei orecchini di Tanguy e uno fatto da Calder, per mostrare la mia imparzialità tra Surrealismo ed Astrattismo".

Essa organizzò anche mostre temporanee di importanti artisti europei, e di diversi allora sconosciuti artisti americani come Robert Motherwell, William Baziotes, Mark Rothko, David Hare, Clyfford Still e Jackson Pollock, la "stella" della galleria il quale là tenne la sua prima mostra personale nel tardo 1943. Pollock ed altri artisti americani iniziarono il movimento d'Espressionismo astratto, del quale il Surrealismo fu una delle fonti maggiori. La galleria di Peggy Guggenheim dette l'opportunità a questi giovani artisti di vedere le opere del Surrealismo. Così Peggy Guggenheim, che era già sposata a Max Ernst, decano della pittura surrealista, giocò un ruolo intermediario vitale nello sviluppo del primo movimento artistico americano di importanza internazionale.

Nel 1947, essa decise di ritornare in Europa, dove la sua collezione fu mostrata per la prima volta alla Biennale di Venezia del 1948. Peggy comprò il Palazzo Venier dei Leoni sul Canal Grande a Venezia, dove venne a vivere, e dove cominciando nel 1949 con una mostra di sculture nel giardino, aprì la sua collezione al pubblico. Continuò in seguito a comprare saltuariamente opere d'arte fino alla sua morte nel dicembre del 1979.

Nel 1969 Peggy Guggenheim fu invitata ad esporre la sua collezione nel Solomon R. Guggenheim Museum a New York, e fu in quell'occasione che decise di donare il suo palazzo e

* Tutte le quotazioni sono prese dal libro di Peggy Guggenheim, *Out of This Century*, New York, 1979

le sue opere d'arte al Solomon R. Guggenheim Foundation. Il museo di New York, il quale fu creato nel 1937 dallo zio di Peggy, Solomon R. Guggenheim, dal 1959 si trova nella famosa struttura a spirale di Frank Lloyd Wright nella quinta strada. La Solomon R. Guggenheim Foundation agisce adesso sia sul museo di Manhattan che sulla collezione di Venezia. Anche se le due collezioni Guggenheim furono formate indipendentemente l'una dall'altra, esse contengono molte opere comparabili eseguite dagli stessi artisti del ventesimo secolo.

Dopo la morte di Peggy Guggenheim la collezione è stata riorganizzata ed alcune opere sono state ripulite, restaurate ed in generale curate dalle mani di professionisti. Per le condizioni poste dalla donazione di Peggy, la sua collezione rimarrà a Venezia e sarà aperta al pubblico per una durata non inferiore a metà anno della stagione veneziana, un periodo che tradizionalmente comincia intorno a Pasqua e che continua fino ad autunno inoltrato. Questo è comunque un tesoro mantenuto in permanente custodia da una fondazione americana ed amministrato in nome di Peggy Guggenheim a beneficio di Venezia, il luogo da lei prescelto per vivere, e per tutti quelli che come lei rispondono all'arte del ventesimo secolo.

Il Palazzo Venier dei Leoni, iniziato nel 1749, è un palazzo non compiuto, ed è questo il nome che i veneziani gli hanno attribuito. Il suo architetto fu Lorenzo Boschetti, la cui altra costruzione a Venezia è la chiesa di San Barnaba. Questa chiesa dall'oppressiva facciata classica ci fa forse capire che l'incompletezza di Palazzo Venier non rappresenta poi una grande perdita.

La famiglia Venier, che dichiarò discendere dagli antichi romani, ebbe un ruolo di rilievo nella storia di Venezia (uno di loro comandò la flotta veneziana contro i turchi nella battaglia di Lepanto [1571]). La loro intenzione era quella di costruire un palazzo alto tanto quanto quello di Palazzo Corner, la cui facciata è sulla sponda opposta del Canal Grande, con un seminterrato ed un pianterreno (tutto questo fu veramente costruito), un mezzanino, due piani nobili ed un attico. L'architettura come fu progettata, era fredda, priva di fantasia, con niente del pittoresco fascino dell'attuale palazzo. Come è ora, la lunga, bassa facciata, fatta di pietra d'Istria, coperta da piante e rampicanti che addolciscono le sue linee, forma una gradevole interruzione lungo il maestoso avanzare del Canal Grande dall'Accademia alla Salute.

Nessuno sa perchè fu lasciato incompiuto. Il danaro forse finì, oppure come è stato detto, la potente famiglia Corner, che viveva dirimpetto, impedì l'ultimazione del palazzo perchè sarebbe stato più grandioso del loro. Essi dissero che dovevano essere in grado di vedere oltre il tetto dei Dorsoduro, verso il mare, da dove la loro flotta mercantile avrebbe fatto ritorno dai viaggi commerciali. E neppure si sa come il palazzo venne ad essere associato con il nome "leoni". Quantunque si sia detto che un leone fu una volta tenuto nel giardino, il nome più probabilmente deriva dalle teste di leoni sbaglianti in pietra d'Istria, che decorano la facciata a livello dell'acqua.

Nel 1930 la casa fu posseduta dalla ben nota Marchesa Casati, e nel 1949, Peggy Guggenheim l'acquistò dagli eredi della Viscontessa Castlerosse.

PLATES



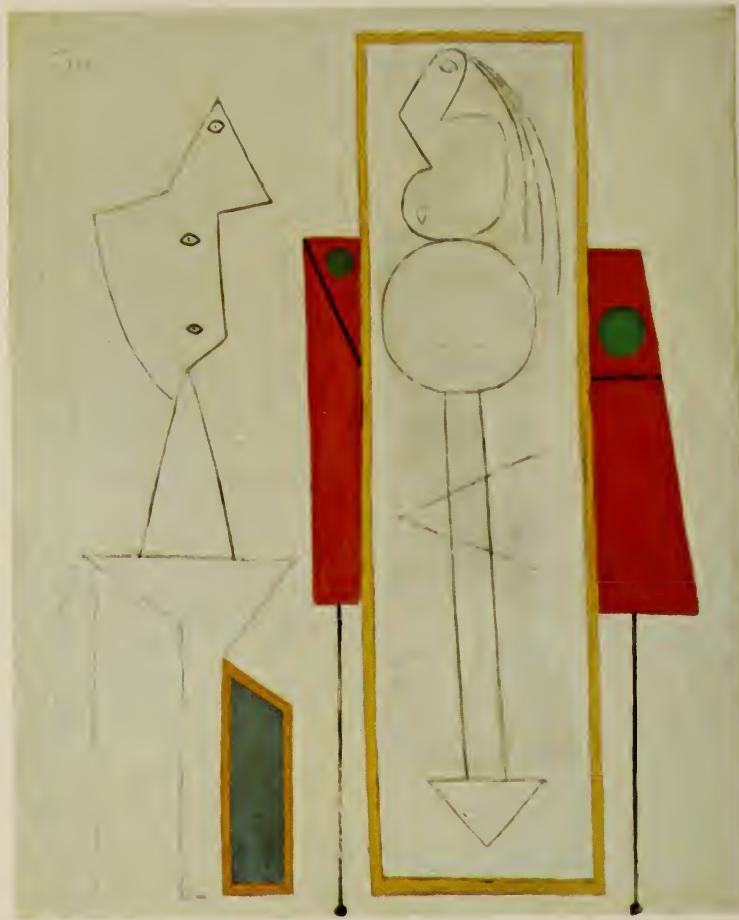
Pablo Picasso
The Poet, Summer 1911
(*Il poeta*)
Oil on canvas, sight, 51 7/16 x 34 7/8 in.
(130.6 x 88.6 cm.)



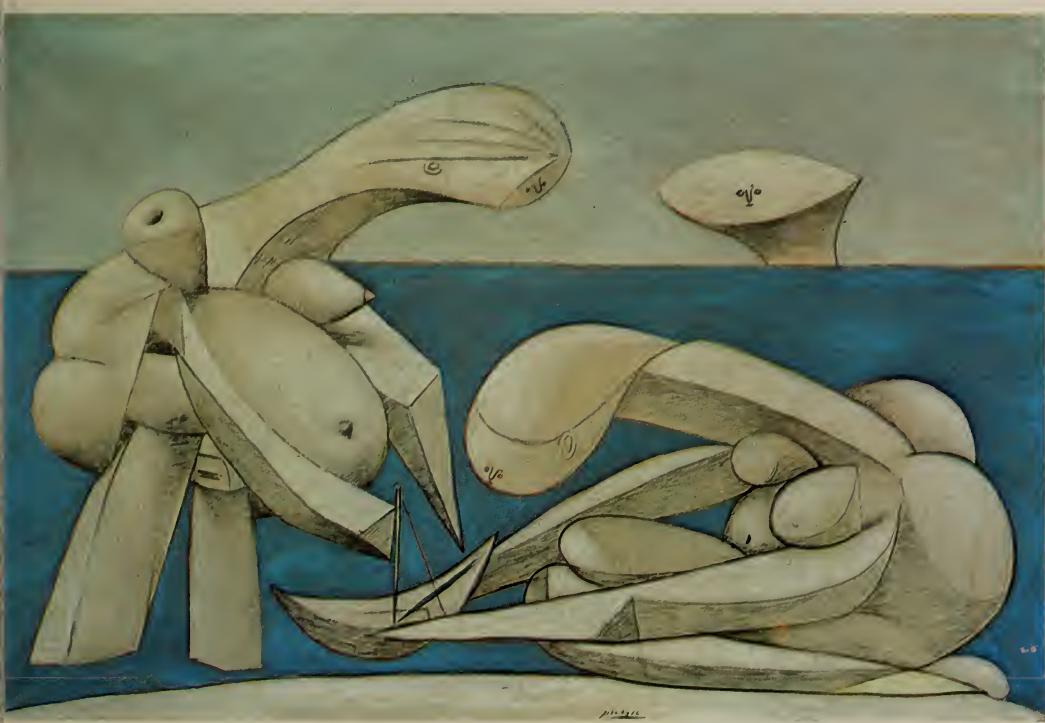
Pablo Picasso

Lacerba, 1914

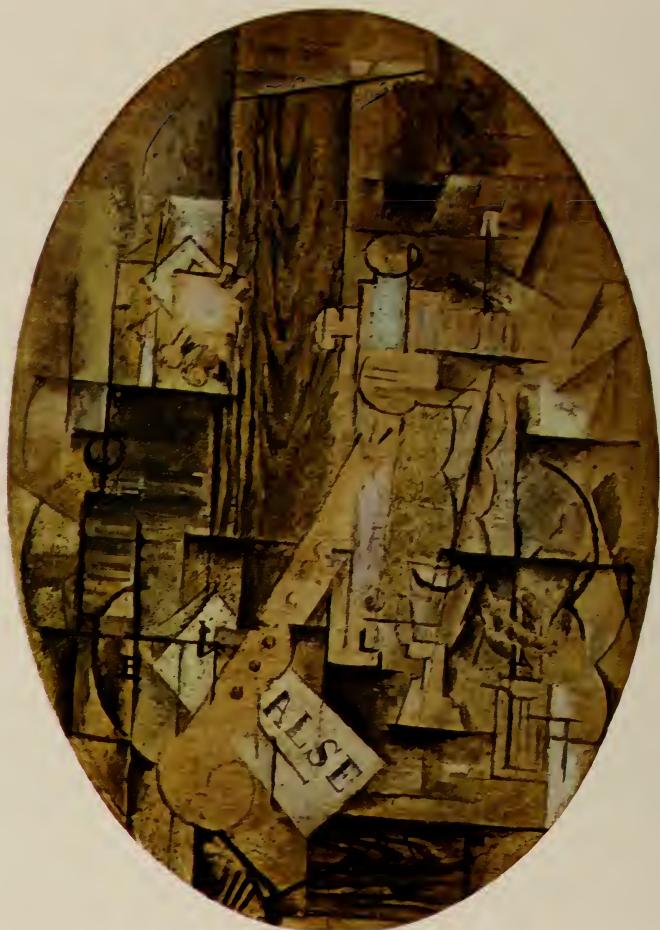
Chalk, oil and papier collé on fine linen,
28 3/8 x 23 in. (72 x 58.5 cm.)



Pablo Picasso
The Studio. 1928
(*Lo studio*)
Oil on canvas, 63 5/8 x 51 1/8 in. (161.6 x
129.9 cm.)



Pablo Picasso
La Baignade, February 12, 1937
Oil, pastel and crayon on canvas, 50 13/16 x
76 3/8 in. (129.1 x 194 cm.)



Georges Braque
Still Life (Waltz), ca. 1912
(*Natura morta [Valzer]*)
Oil on canvas, 35 13/16 x 25 3/8 in. (91 x
64.5 cm.)



Georges Braque
The Bowl of Grapes, 1926
(*La zuppiera d'uva*)
Oil with sand on canvas, 39 3/8 x 31 13/16 in.
(100 x 80.8 cm.)

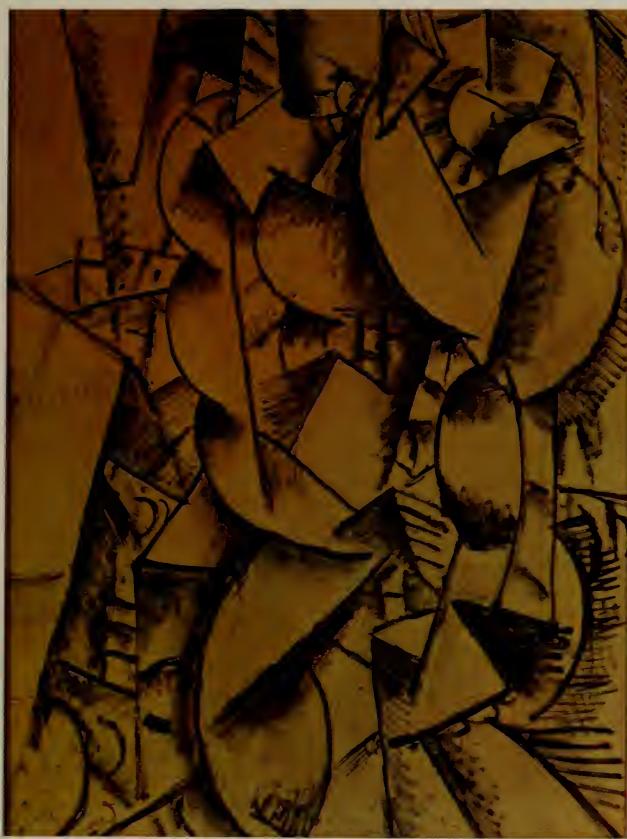


Juan Gris

The Bottle of Martinique Rum. 1914

(La bottiglia di rum della Martinica)

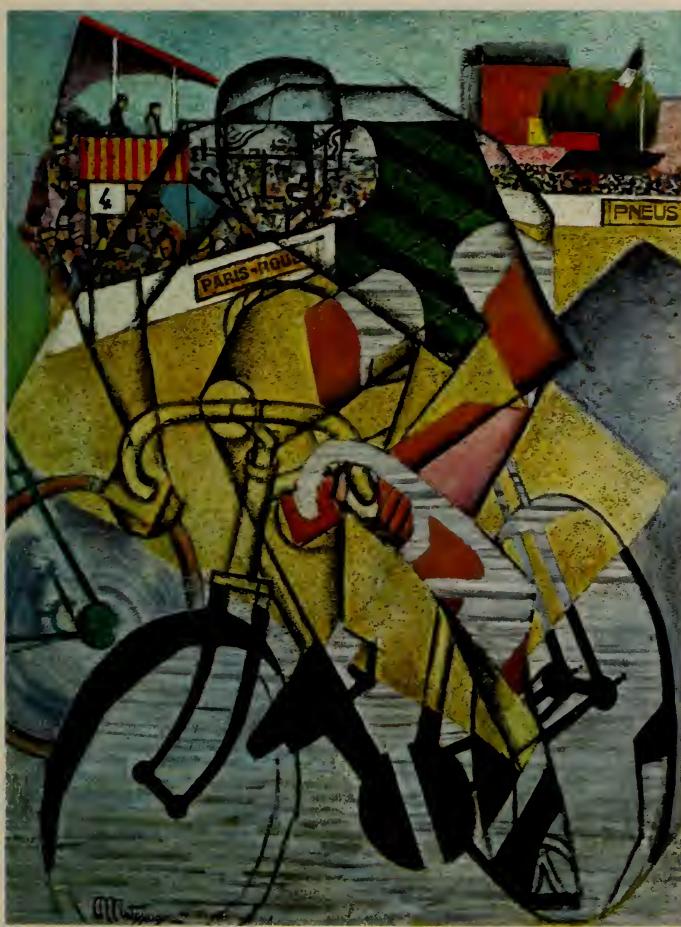
Papier collé, gouache, black chalk and pencil
on canvas, sight, 21 1/8 x 17 7/8 in. (53.7 x
45.3 cm.)



Fernand Léger
Study of a Nude. ca. 1912-13
(*Studio di nudo*)
Charcoal and gouache on paper, 25 x 18 7/8 in.
(63.5 x 48 cm.)



Fernand Léger
Men in the City, 1919
(*Gli uomini nella città*)
Oil on canvas, 57 3/8 x 44 11/16 in. (145.7 x
113.5 cm.)



Jean Metzinger
The Racing Cyclist. 1914
(*Il corridore ciclista*)
Oil with sand on canvas, 40 9/16 x 38 1/4 in.
(103 x 97.2 cm.)



Albert Gleizes

Woman with Animals (Mrs. Duchamp-Villon).
Summer 1914

(La donna con animali [Sig.ra Duchamp-Villon])
Oil on canvas, 76 15/16 x 45 15/16 in. (195.4 x
114.1 cm.)



Louis Marcoussis

The Habitue, 1920

(*L'habitué*)

Oil with sand on canvas, 63 3/4 x 38 3/16 in.
(161.9 x 97 cm.)



Henri Laurens
Head of a Young Girl. 1920
(Testa di ragazza giovane)
Terracotta, 13 9/16 in. (34.5 cm.) high



Jacques Lipchitz
Seated Pierrot, 1922
(*Pierrot seduto*)
Lead, 13 1/4 in. (33.6 cm.) high



Alexander Archipenko
Boxing, 1935
(*La boxe*)
Terracotta, 30 3/16 in. (76.6 cm.) high



Raymond Duchamp-Villon

Horse, 1914

(*Cavalo*)

Bronze, 17 3/16 in. (43.6 cm.) high



Marcel Duchamp
Sad Young Man on a Train. December 1911
(*Giovane triste in treno*)
Oil on canvas on board, 39 3/8 x 28 3/4 in.
(100 x 73 cm.)



Jacques Villon

Spaces, 1920

(*Spazi*)

Oil on canvas, 28 7/16 x 36 in. (72.2 x 91.4 cm.)



Giacomo Balla

Automobile: Noise + Speed. 1912

(*Automobile: rumore + velocità*)

Oil on board mounted in artist's painted frame,
21 3/8 x 30 1/8 in. (54.3 x 76.5 cm.)



Umberto Boccioni
Dynamic Construction of a Gallop, 1913
(*Costruzione dinamica di galoppo*)
Tin, oil, wood and cardboard, 44 1/2 x
45 5/16 in. (112.9 x 115 cm.)



Gino Severini

Dancer = Sea. 1913-14

(*Ballerina = mare*)

Oil on canvas mounted in artist's painted
frame, 41 1/2 x 33 13/16 in. (105.3 x 85.9 cm.)



František Kupka
Vertical Planes, ca. 1911-12
(*Piani verticali*)

Gouache and watercolor on paper, 22 1/16 x
15 3/4 in. (56 x 40 cm.)



Robert Delaunay

Windows, 1912

(*Le finestre*)

Oil on canvas, 22 5/8 x 48 9/16 in. (57.5 x
123.3 cm.)



Paul Klee
Portrait of Mrs. P. in the South. 1924
(*Ritratto della Sig.ra P. nel sud*)
Watercolor on paper, 15 x 10 5/8 in. (38 x
27 cm.)



Paul Klee
Magic Garden. 1926
(*Giardino magico*)
Oil glazes on plaster, 19 3/4 x 16 9/16 in.
(50.2 x 42.1 cm.)



Vasily Kandinsky
Landscape with Church (with Red Spot). 1913
(*Paesaggio con chiesa [con macchia rossa]*)
Oil on canvas, 46 1/4 x 55 3/16 in. (117.5 x
140.1 cm.)



Vasily Kandinsky
White Cross. 1922
(*Croce bianca*)
Oil on canvas, 40 9/16 x 43 1/2 in. (103 x
110.5 cm.)



Kazimir Malevich

Untitled, ca. 1915

(*Senza titolo*)

Oil on canvas, 21 1/4 x 21 1/16 in. (53.9 x
53.4 cm.)



El Lissitzky
Untitled, ca. 1921
(*Senza titolo*)
Oil on canvas, 31 3/8 x 19 9/16 in. (79.6 x
49.6 cm.)

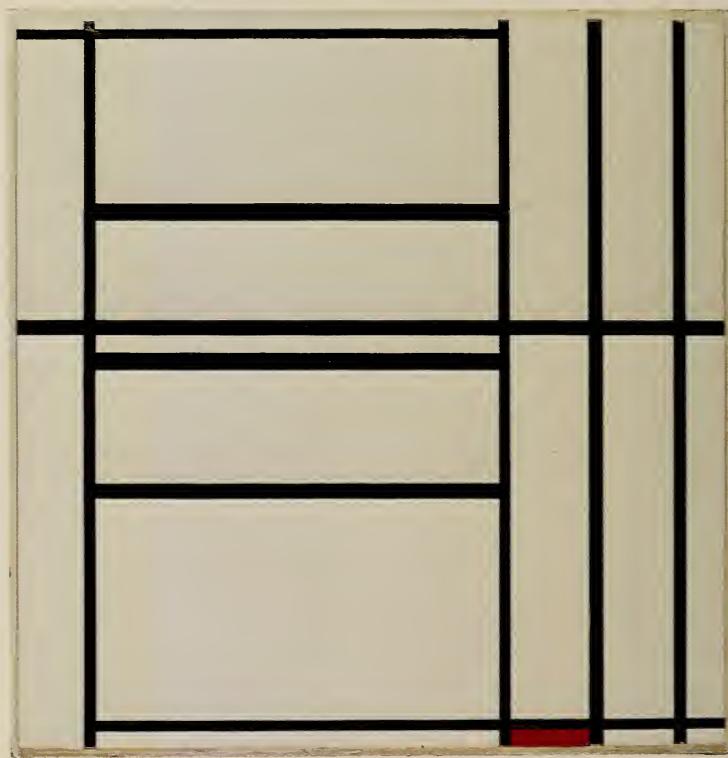


Piet Mondrian

The Sea, 1914

(*Il mare*)

Charcoal and gouache on paper, 35 7/16 x
48 7/16 in. (90 x 123 cm.)

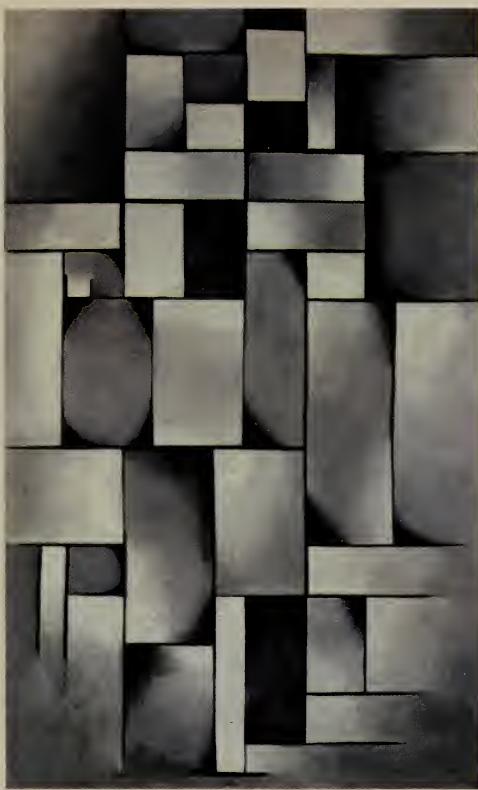


Piet Mondrian

Composition, 1939

(*Composizione*)

Oil on canvas mounted on board, canvas
41 7/16 x 40 5/16 in. (105.2 x 102.3 cm.);
mount 43 x 41 3/4 in. (109.1 x 106 cm.)



Theo van Doesburg

Composition, 1918

(*Composizione*)

Oil on canvas, 38 x 23 5/16 in. (96.5 x
59.1 cm.)



Theo van Doesburg
Counter-Composition: XIII. ca. 1925
(*Controcomposizione: XIII*)
Oil on canvas, 20 9/16 x 20 1/2 in. (52.2 x
52 cm.)



Georges Vantongerloo
Interrelationship of Volumes, 1924
(*Interrelazione dei volumi*)
Plaster, 11 13/16 in. (30 cm.) high



Amédée Ozenfant
Guitar and Bottles, 1920
(*Chitarra e bottiglie*)
Oil on canvas, 31 3/8 x 39 5/16 in. (79.6 x
99.8 cm.)



Jean Hélion
Composition, 1935
(*Composizione*)
Oil on canvas, 57 1/8 x 78 13/16 in. (145 x
200.2 cm.)



Ben Nicholson
February 1956 (Menhir), 1956
(Febbraio 1956 [Menhir])
Oil wash (?) on carved board, 39 3/16 x
11 13/16 in. (99.5 x 30 cm.)



Antoine Pevsner
Cross in the Form of an Anchor, 1933
(*Croce in forma di ancora*)
Glass and cast iron, 33 5/16 in. (84.6 cm.) long



Constantin Brancusi
Maiastra. 1915
Bronze, 24 3/4 in. (62.8 cm.) high



Constantin Brancusi

Bird in Space. 1940

(*Uccello nello spazio*)

Bronze, 53 9/16 in. (136 cm.) high



Marc Chagall
Rain, 1911
(La pioggia)
Oil on canvas, 34 1/8 x 71 11/16 in. (86.6 x
182 cm.)



Giorgio de Chirico

The Red Tower. 1913

(*La torre rossa*)

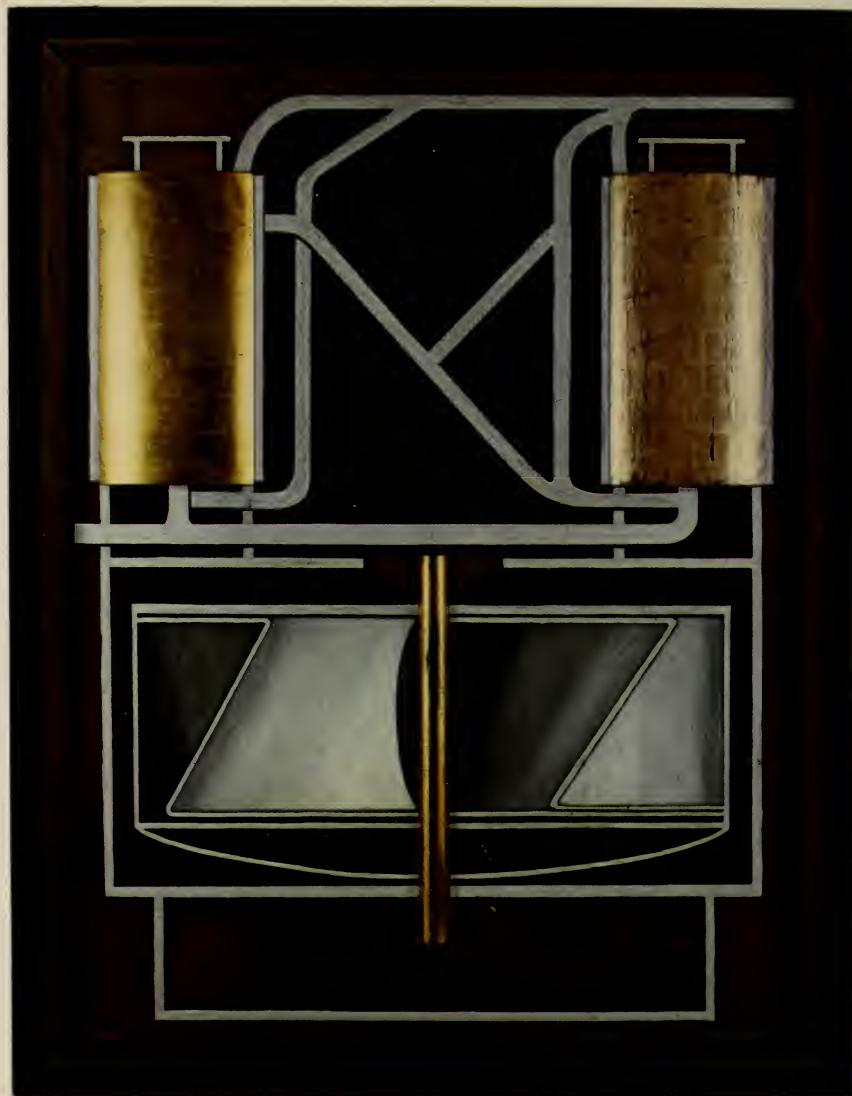
Oil on canvas, 28 7/8 x 39 11/16 in. (73.3 x
100.7 cm.)



Giorgio de Chirico
The Dream of the Poet, ca. 1914
(Il sogno del poeta)
Oil on canvas, 35 5/16 x 16 1/16 in. (89.7 x
40.7 cm.)



Man Ray
Silhouette, 1916
(*Siluetta*)
Ink on cardboard, 19 1/2 x 25 in. (49.5 x
63.5 cm.)



Francis Picabia
Very Rare Picture on Earth, 1915
(*Pittura rarissima sulla terra*)
Gilt and silver paint and wood collage on
board, 44 11/16 x 34 1/16 in. (113.5 x 86.5 cm.)



Max Ernst

*Little Machine Constructed by Minimax
Dadamax Himself. 1919*

*(Piccola macchina costruita da Minimax
Dadamax in persona)*

Pencil, watercolor and gouache on paper, 18 x
12 1/8 in. (45.7 x 30.8 cm.)



Max Ernst
The Kiss. 1927
(*Il bacio*)
Oil on canvas, 50 13/16 x 63 9/16 in. (129.1 x
161.4 cm.)



Max Ernst
Zoomorphic Couple, 1933
(*Coppia zoomorfica*)
Oil on canvas, 36 1/8 x 28 3/4 in. (91.7 x
73 cm.)



Max Ernst

The Attirement of the Bride. 1940
(*La vestizione della sposa*)
Oil on canvas, 51 3/8 x 38 3/8 in. (130.4 x
97.5 cm.)



Max Ernst
Anti-Pope, December 1941-March 1942
(*Antipapa*)
Oil on canvas, 63 5/16 x 50 1/16 in. (160.8 x
127.1 cm.)



Kurt Schwitters

Mz 75. 1920

Collage and gouache on paper, 5 7/8 x
3 15/16 in. (14.8 x 9.9 cm.)



Kurt Schwitters

Merzbild, 1930

Oil and collage on board, 17 5/8 x 14 3/16 in.
(44 x 36 cm.)



Jean Arp
Composition. 1915
(*Composizione*)
Mixed media and papier collé on board,
37 13/16 x 29 15/16 in. (96 x 76 cm.)



Jean Arp
*Overturned Blue Shoe with Two Heels Under a
Black Vault. 1925*
(*Scarpa azzurra rovesciata con due tacchi sotto
una volta nera*)
Painted wood, 27 1/16 x 41 1/8 in.
(68.6 x 104.5 cm.)



Jean Arp
Garland of Buds I. 1936
(*Corona di germogli I*)
Limestone, 19 5/16 in. (49.1 cm.) high; base
6 1/8 in. (15.4 cm.) high



Joan Miró

Painting ("Two Personages and a Flame"). 1925

(Pittura ["Due personaggi ed una fiamma"])

Oil on canvas, 45 1/8 x 57 3/8 in. (114.5 x
145.7 cm.)



Joan Miró
Dutch Interior, 1928
(*Interno olandese*)
Oil on canvas, 36 1/4 x 28 3/4 in. (92 x 73 cm.)



Joan Miró
Seated Woman II. February 27, 1939
(*Donna seduta II*)
Oil on canvas, 63 15/16 x 51 5/16 in. (162.4 x
130.3 cm.)



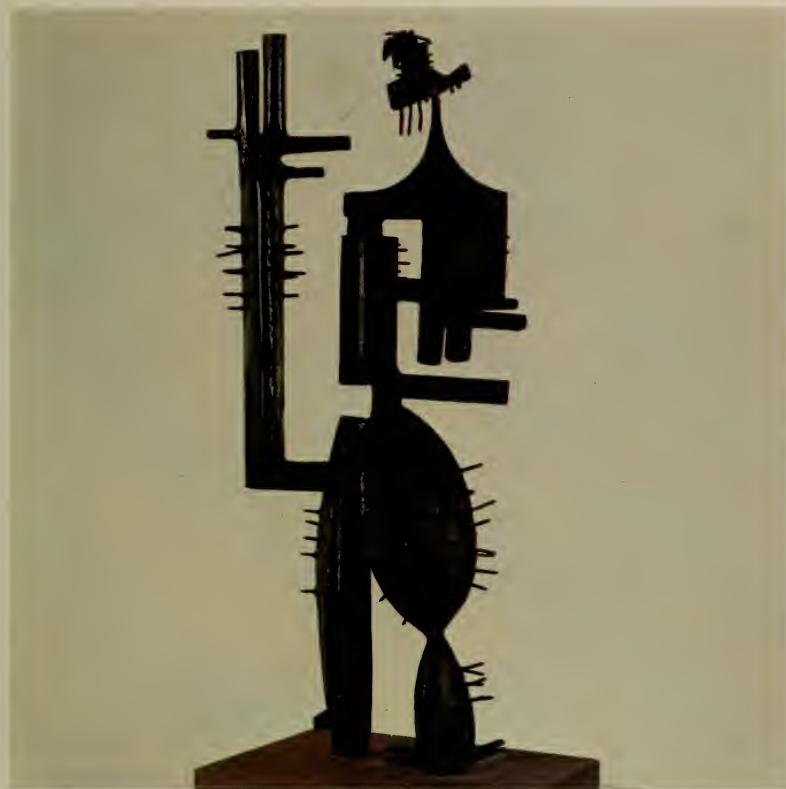
Alberto Giacometti
Woman with Her Throat Cut, 1932-33
(*Donna con la gola recisa*)
Bronze, 8 11/16 x 25 x 26 in. (22 x 63.5 x
66 cm.)



Alberto Giacometti
Headless Woman, 1932-36
(*Donna senza testa*)
Plaster, 54 3/4 in. (139 cm.) high



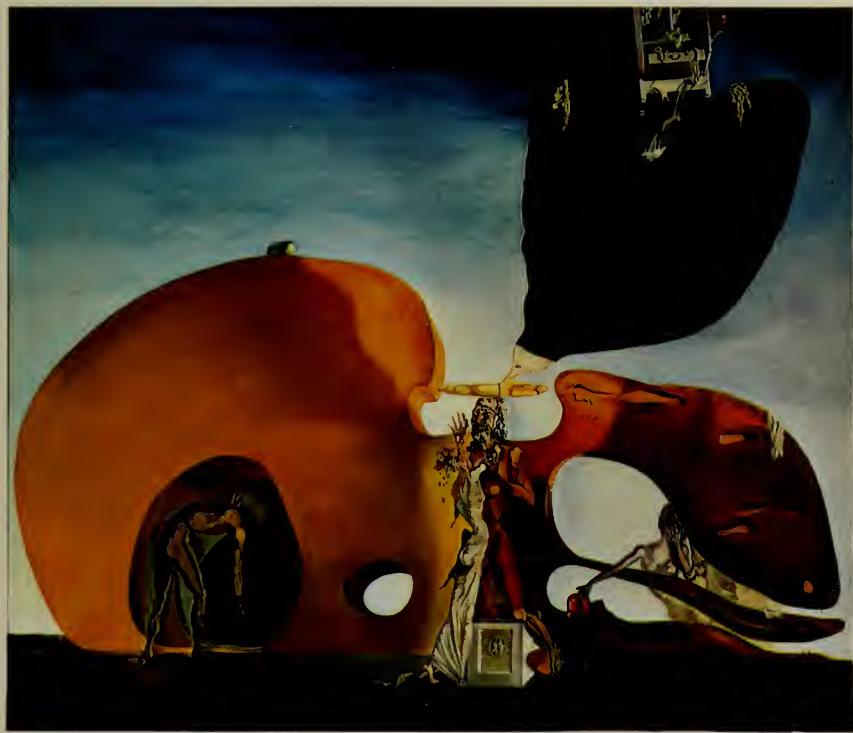
Alberto Giacometti
Standing Woman, 1946-47
(*Donna in piedi*)
Bronze, 60 1/4 in. (153 cm.) high



Julio González
Cactus Man I. 1939-40 (?)
(*L'uomo-cactus I*)
Bronze, 25 5/16 in. (64.3 cm.) high



Henry Moore
Three Standing Figures, 1953
(*Tre figure erette*)
Bronze, including base 29 1/8 in.
(73.9 cm.) high



Salvador Dalí

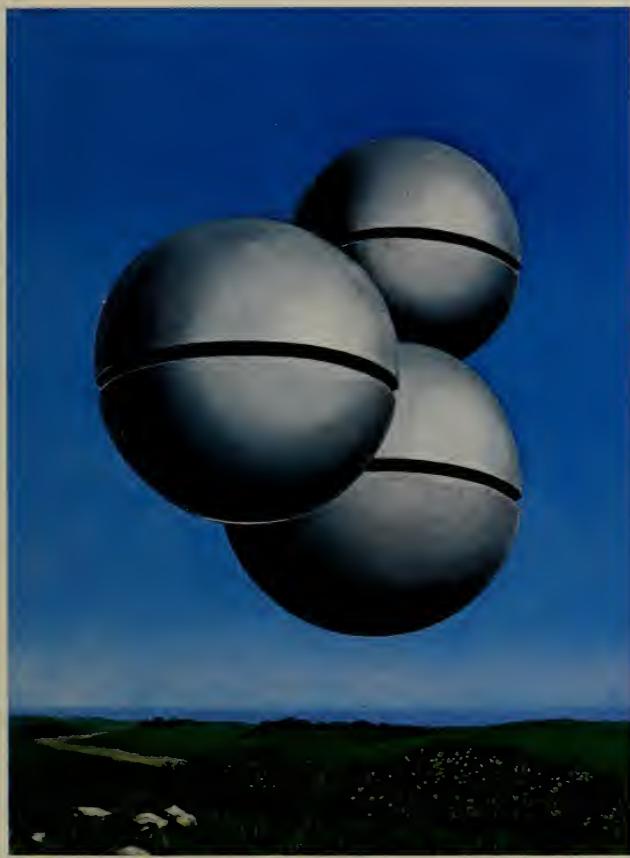
The Birth of Liquid Desires. 1932

(*La nascita di desideri liquidi*)

Oil on canvas, 37 5/8 x 44 1/8 in. (95.5 x
112 cm.)



Yves Tanguy
The Sun in Its Casket. 1937
(*Il sole nel suo scrigno*)
Oil on canvas, 45 5/16 x 34 11/16 in. (115.1 x
88.1 cm.)



René Magritte
Voice of the Winds. 1932 (?)
(La voce dei venti)

Oil on canvas, 28 3/4 x 21 1/4 in. (73 x
53.9 cm.)



René Magritte
Domain of Lights. 1953-54
(*Il dominio delle luci*)
Oil on canvas, 96 15/16 x 51 11/16 in. (195.4 x
131.2 cm.)



Paul Delvaux
The Break of Day. July 1937
(*L'aurore*)
Oil on canvas, 47 7/16 x 59 1/4 in. (120.5 x
150.5 cm.)



Victor Brauner
Télévéntré, 1948
Oil on canvas, 28 9/16 x 23 5/8 in. (72.5 x
60 cm.)



Matta

The Dryads. 1941

(*Le Driade*)

Pencil and crayon on paper, ca. 22 15/16 x
28 15/16 in. (58.2 x 73.4 cm.)



Germaine Richier
Tauromachy. 1953
(*Tauromachia*)
Bronze, 43 15/16 in. (111.5 cm.) high



Francis Bacon
Study for a Chimpanzee. 1957
(*Studio per scimpanzé*)
Oil on canvas, 60 1/16 x 46 7/16 in. (152.5 x
118 cm.)



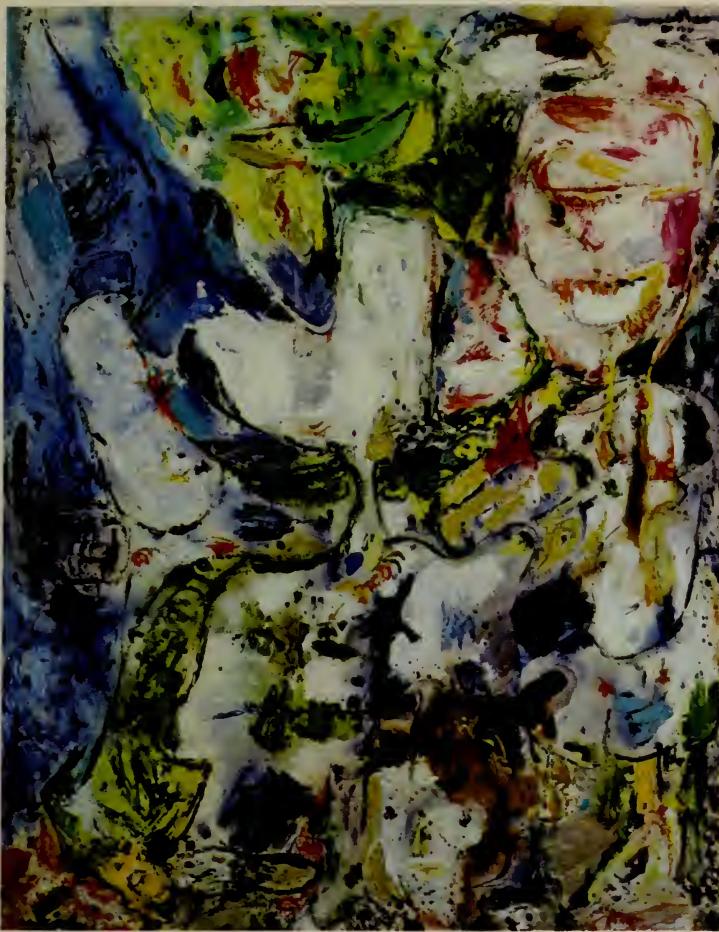
Graham Sutherland
Organic Form. 1962-68
(*Forma organica*)
Oil on canvas, 51 1/4 x 38 3/8 in. (130.2 x
97.4 cm.)



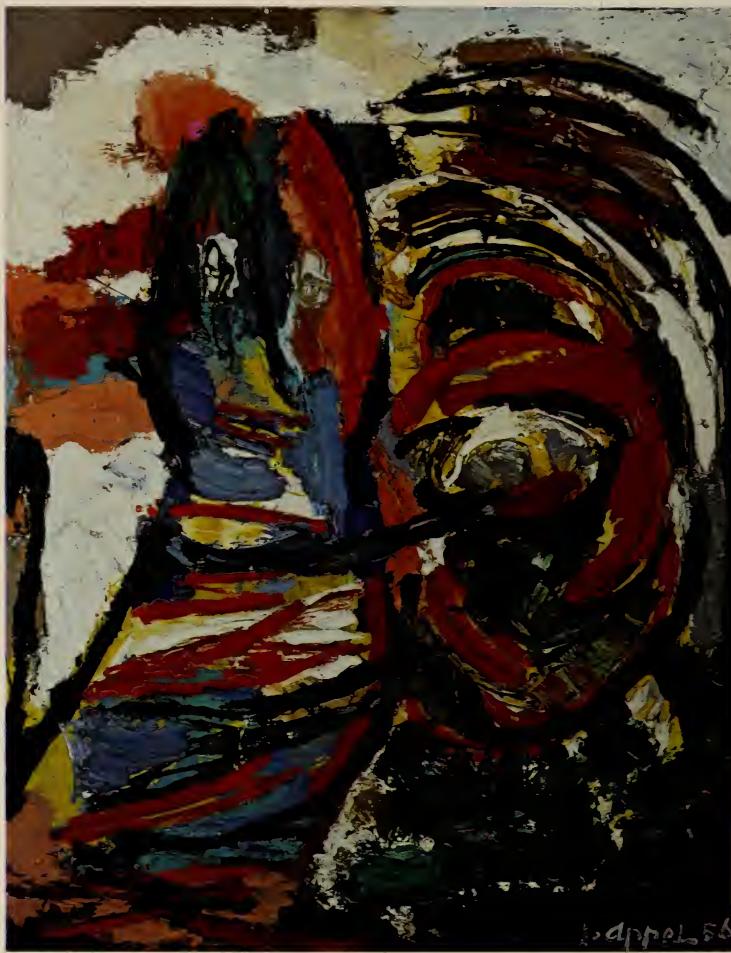
Rufino Tamayo
Heavenly Bodies, 1946
(*Corpi celesti*)
Oil on canvas, 34 x 41 3/8 in. (86.3 x 105 cm.)



Jean Dubuffet
Fleshy Face with Chestnut Hair (Head of a Woman), August 1951
(*Faccia carnosa con cappelli castagni [Testa di donna]*)
Oil-based mixed media on canvas, 25 9/16 x 21 1/4 in. (64.9 x 54 cm.)



Asger Jorn
Figures. 1957
(Figure)
Oil on canvas, 55 1/2 x 43 3/8 in. (141 x
110.1 cm.)



Karel Appel 1956

Karel Appel
Crocodile. 1956
(Coccodrillo)
Oil on canvas, 57 1/4 x 54 1/4 in. (145.5 x
137.7 cm.)



Pierre Alechinsky
Dressing Gown, 1972
(*Vestaglia*)
Acrylic on canvas, 39 3/8 x 60 1/2 in. (100 x
153.6 cm.)



Alexander Calder

Mobile. 1941

Painted aluminum, 84 1/4 in. (214 cm.) high



Joseph Cornell
Swiss Shoot-the-Chutes, 1941
(“Shoot-the-Chutes” Svizzero)
Box construction, 21 3/16 x 13 7/8 x 4 1/8 in.
(53.8 x 35.2 x 10.5 cm.)



Joseph Cornell
Pharmacy, 1942
(*Farmacia*)
Box construction, 14 x 12 1/16 x 4 3/8 in.
(35.5 x 30.6 x 11.1 cm.)



Arshile Gorky

Painting, 1944

(Pittura)

Oil on canvas, 65 3/4 x 70 3/16 in. (167 x
178.2 cm.)



Willem de Kooning

Untitled. 1958

(*Senza titolo*)

Oil on paper, 22 7/16 x 28 9/16 in. (57 x
72.5 cm.)



Jackson Pollock

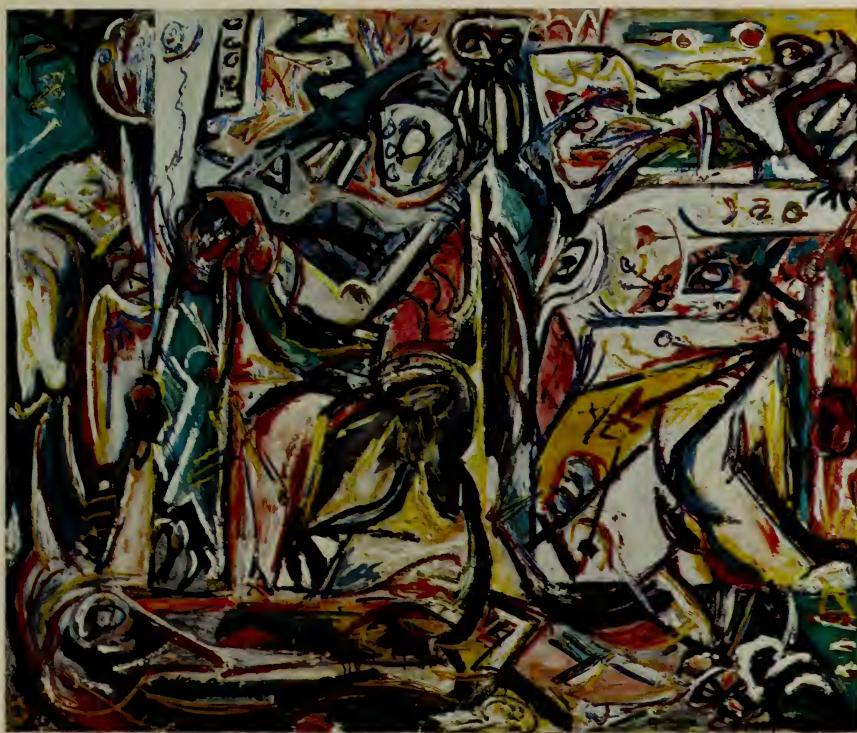
Moon Woman, 1942

(*Donna-luna*)

Oil on canvas, 69 x 43 1/16 in. (175.2 x
109.3 cm.)



Jackson Pollock
Untitled ("Don Quixote"). 1944
(Senza titolo ["Don Chisciotte"])
Oil on canvas, 28 13/16 x 17 15/16 in. (73.2 x
45.6 cm.)

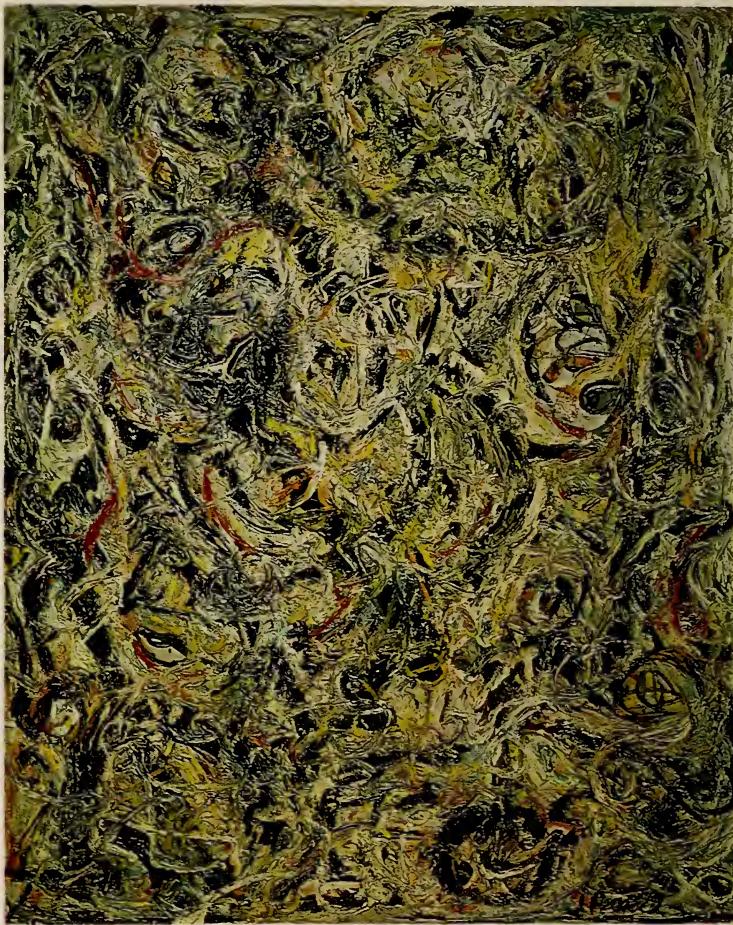


Jackson Pollock

Circumcision. 1946

(*Circoncisione*)

Oil on canvas, 16 11/16 x 66 1/8 in. (142.3 x
168 cm.)



Jackson Pollock
Eyes in the Heat, 1946
(*Occhi nel caldo*)
Oil on canvas, 54 x 43 in. (137.2 x 109.2 cm.)



Jackson Pollock

Alchemy, 1947

(Alchimia)

Oil on canvas, 45 1/8 x 87 1/8 in. (114.6 x
221.3 cm.)



William Baziotes

The Room, ca. 1945

(*La stanza*)

Gouache on board, 17 1/2 x 23 15/16 in.
(45.5 x 60.8 cm.)



Robert Motherwell
Surprise and Inspiration. 1943
(*Sorpresa ed ispirazione*)

Gouache and oil with collage on cardboard,
40 3/16 x 25 3/16 in. (102 x 64 cm.)



Mark Rothko

Sacrifice, 1943

(*Sacrificio*)

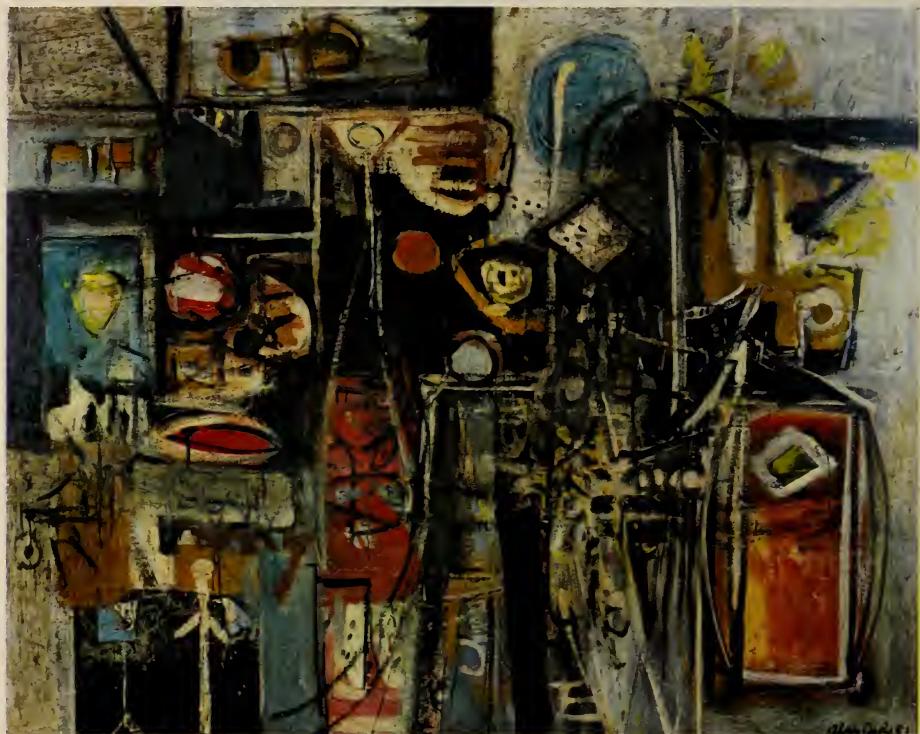
Gouache on paper, 39 1/4 x 25 1/2 in. (99.6 x
64.7 cm.)



Clyfford Still

Jamais. 1944

Oil on canvas, ca. 65 1/8 x 32 1/8 in. (165.3 x
81.5 cm.)

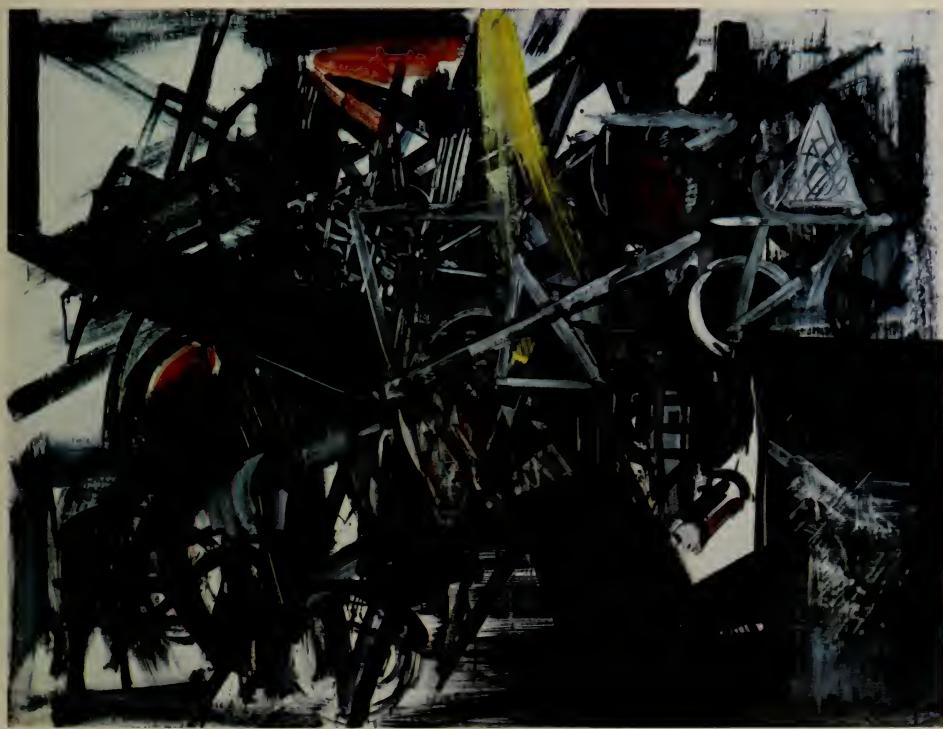


Alan Davie

Untitled. 1950

(*Senza titolo*)

Oil with collage on board, 47 15/16 x
59 15/16 in. (121.7 x 152.2 cm.)



Emilio Vedova

Image of Time (Barricade). 1951

(Immagine del tempo [Sbarramento])

Tempera on canvas, 51 3/8 x 67 1/8 in. (130.5 x
170.4 cm.)



Tancredi
Composition, 1956
(*Composizione*)
Oil on canvas, 51 x 76 9/16 in. (129.5 x
194.5 cm.)



Piero Dorazio

Unitas. 1965

Oil on canvas, 15 15/16 x 30 1/4 in. (45.5 x
76.5 cm.)



Edmondo Bacci
Event # 247, 1958
(*Avvenimento # 247*)
Oil on canvas, 55 3/16 x 55 1/8 in. (140.2 x
140 cm.)



Giuseppe Santomaso

Secret Life. 1958

(*Vita segreta*)

Oil on canvas, 28 13/16 x 19 11/16 in. (73.1 x
49.9 cm.)



Arnaldo Pomodoro
Sphere No. 4, 1963
(*Sfera n. 4*)
Bronze, 23 5/16 in. (59.2 cm.) diameter



Marino Marini
The Angel of the Citadel. 1948
(*L'angelo della cittadella*)
Bronze, 65 15/16 in. (167.5 cm.) high

THE PEGGY GUGGENHEIM COLLECTION

*Indicates works illustrated in this volume.

Numbers at the bottom of each entry are the catalogue numbers from *The Peggy Guggenheim Collection, Venice, 1979*.

*Pierre Alechinsky

Dressing Gown. 1972

(*Vestaglia*)

Acrylic on canvas, 39 3/8 x 60 1/2 in.
(100 x 153.6 cm.)

176a

Marina Apollonio

Relief No. 505. 1968

(*Rilievo n. 505*)

Mixed media in plexiglas box, 19 11/16 x 19 5/8 in. (49.9 x 49.8 cm.)

230

*Karel Appel

Crocodile. 1956

(*Coccodrillo*)

Oil on canvas, 57 1/4 x 54 1/4 in.
(145.5 x 137.7 cm.)

174

*Alexander Archipenko

Boxing. 1935

(*La boxe*)

Terracotta, 30 3/16 in. (76.6 cm.) high
26

Arman

Variable and Invariable. 1963

(*Variabile ed Invariabile*)

Metal on wood construction, 25 1/2 x 33 1/2 in. (64 x 83 cm.)

219

Kenneth Armitage

People in a Wind. 1951

(*Personne nel vento*)

Bronze, including base 25 5/8 in.
(65.2 cm.) high

196

Kenneth Armitage

Diarchy. 1957

(*Diarchia*)

Bronze, 11 3/4 in. (29.8 cm.) high
197

*Jean Arp

Composition. 1915

(*Composizione*)

Mixed media and papier collé on board,
37 13/16 x 29 15/16 in. (96 x 76 cm.)

52

*Jean Arp

Overturned Blue Shoe with Two Heels Under a Black Vault. 1925

(*Scarpa azzurra rovesciata con due tacchi sotto una volta nera*)

Painted wood, 27 1/16 x 41 1/8 in.
(68.6 x 104.5 cm.)

53

Jean Arp

Shell and Head. 1933

(*Conchiglia e testa*)

Bronze, 7 7/8 in. (20 cm.) high

54

*Jean Arp

Garland of Buds I. 1936

(*Corona di germogli I*)

Limestone, 19 5/16 in. (49.1 cm.) high;
base 6 1/8 in. (15.4 cm.) high

56

Jean Arp

Maimed and Stateless. 1936

(*Mutilato e senza patria*)

Newspaper construction, 14 1/2 x 12 5/8 in.
(37 x 32 cm.)

55

Jean Arp

Drawing. 1940

(*Disegno*)

Pencil on paper, 10 1/4 x 7 7/8 in.
(26 x 20 cm.)

57

Jean Arp

Amphora Fruit. 1951

(*Anfora frutta*)

Bronze, 29 1/2 in. (75 cm.) high

58

*Edmondo Bacci

Event #247. 1958

(*Avvenimento #247*)

Oil on canvas, 55 3/16 x 55 1/8 in.
(140.2 x 140 cm.)

164

Edmondo Bacci
Event #292. 1958
(Avvenimento #292)
 Oil on canvas, 35 x 55 in. (87 x 138 cm.)
 165

***Francis Bacon**
Study for a Chimpanzee. 1957
(Studio per scimpanzé)
 Oil on canvas, 60 1/16 x 46 7/16 in.
 (152.5 x 118 cm.)
 172

Enrico Baj
Perdu. 1967
 Oil and collage on fabric, 23 3/8 x 28 3/4 in.
 (60 x 73 cm.)
 184a

***Giacomo Balla**
Automobile: Noise + Speed. 1912
(Automobile: rumore + velocità)
 Oil on board mounted in artist's painted
 frame, 21 3/8 x 30 1/8 in. (54.3 x 76.5 cm.)
 31

William Baziotes
Gouache. 1943
(Guazzo)
 Gouache on paper, 9 x 12 in. (23 x 30 cm.)
 157

***William Baziotes**
The Room. ca. 1945
(La stanza)
 Gouache on board, 17 1/2 x 23 15/16 in.
 (45.5 x 60.8 cm.)
 156

***Umberto Boccioni**
Dynamic Construction of a Gallop. 1913
(Costruzione dinamica di galoppo)
 Tin, oil, wood and cardboard, 44 1/2 x
 45 5/16 in. (112.9 x 115 cm.)
 30

Martha Boto
Optical Structure. 1963
(Struttura ottica)
 Plexiglas, 12 1/2 x 12 1/2 x 21 1/4 in.
 (31 x 31 x 53 cm.)
 224

***Constantin Brancusi**
Maiastra. 1915
 Bronze, 24 3/4 in. (62.8 cm.) high
 50

***Constantin Brancusi**
Bird in Space. 1940
(Uccello nello spazio)
 Bronze, 53 9/16 in. (136 cm.) high
 51

***Georges Braque**
Still Life (Waltz). ca. 1912
(Natura morta [Valzer])
 Oil on canvas, 35 13/16 x 25 3/8 in.
 (91 x 64.5 cm.)
 7

***Georges Braque**
The Bowl of Grapes. 1926
(La zuppiera d'uva)
 Oil with sand on canvas, 39 3/8 x 31 13/16 in.
 (100 x 80.8 cm.)
 8

Victor Brauner
Untitled. 1941
(Senza titolo)
 Gouache on paper, total 14 x 13 in. (35.5 x
 33 cm.)
 114

Victor Brauner
Painting on Wax. 1945
(Pittura su cera)
 Encaustic on board, 10 x 6 in. (24 x 15 cm.)
 115

Victor Brauner
The Surrealist. 1947
(Il surrealista)
 Oil on canvas, 23 3/8 x 15 3/4 in. (60 x
 40 cm.)
 111

***Victor Brauner**
Téléventré. 1948
 Oil on canvas, 28 9/16 x 23 5/8 in. (72.5 x
 60 cm.)
 112

Victor Brauner
Consciousness of Shock. April 1951
(*Coscienza dello shock*)
Encaustic on board, 25 1/4 x 31 1/2 in. (64 x 80 cm.)
113

Victor Brauner
Painting on Wax. 1954
(*Pittura su cera*)
Encaustic on board, 14 x 10 in. (35 x 25 cm.)
116

René Brô
Autumn at Courgeron. 1960
(*Autunno a Courgeron*)
Oil on canvas, 74 1/8 x 57 1/2 in. (188 x 146 cm.)
188

Reg Butler
Woman Walking. 1951
(*Donna che cammina*)
Bronze, 19 1/4 in. (49 cm.) high
195

***Alexander Calder**
Mobile. 1941
Painted aluminum, 84 1/4 in. (214 cm.) high
137

Alexander Calder
Silver Bed Head. 1945-46
(*Testiera d'argento*)
Silver, 66 x 54 in. (166 x 135 cm.)
138

Alexander Calder
Mobile. 1950
Glass, china and wire, 48 in. (120 cm.) high
139

Alexander Calder
Le grand Passage. 1974
Gouache on paper, 22 13/16 x 30 15/16 in.
(58 x 78.5 cm.)
139a

Massimo Campigli
Ball Game. 1946
(*Il gioco della palla*)
Oil on canvas, 26 1/4 x 23 7/16 in. (66.5 x 59.5 cm.)
160

Leonora Carrington
Oink (They Shall Behold Thine Eyes). 1959
(*Oink [Essi vedranno i tuoi occhi]*)
Oil on canvas, 15 3/4 x 35 13/16 in. (40 x 90.9 cm.)
117

César
Man in a Spider's Web. 1955
(*Uomo in una ragnatela*)
Bronze, 14 x 7 1/4 x 7 1/4 in. (35.5 x 18.5 x 18.5 cm.)
206

César
Compression. 1969
(*Compressione*)
Compressed steel, 14 1/4 x 14 9/16 x 6 1/8 in.
(36.1 x 37 x 15.5 cm.)
207

Lynn Chadwick
Teddyboy and Girl. 1955
(*Teddyboy e ragazza*)
Iron and artificial stone, 15 3/4 in.
(40 cm.) high
198

***Marc Chagall**
Rain. 1911
(*La pioggia*)
Oil on canvas, 34 1/8 x 71 11/16 in. (86.6 x 182 cm.)
63

***Giorgio de Chirico**
The Red Tower. 1913
(*La torre rossa*)
Oil on canvas, 28 7/8 x 39 11/16 in. (73.3 x 100.7 cm.)
64

***Giorgio de Chirico**
The Dream of the Poet. ca. 1914
(*Il sogno del poeta*)
Oil on canvas, 35 5/16 x 16 1/16 in. (89.7 x 40.7 cm.)
65

Giorgio de Chirico
The Gentle Afternoon. 1916
(*Il pomeriggio soave*)
Oil on canvas, 25 3/4 x 23 7/16 in. (65.3 x 58.3 cm.)
66

William Congdon
Piazza San Marco. 1957
 Oil on board, 47 7/16 x 55 1/16 in. (120.5 x 139.8 cm.)
 180

William Congdon
Venice No. 1. 1957
(Venezia n. 1)
 Oil on board, 19 1/2 x 31 6/16 in. (49.5 x 79.7 cm.)
 179

William Congdon
Cambodia. 1960
(Cambogia)
 Oil on board, 15 13/16 x 23 15/16 in. (40.2 x 60.7 cm.)
 181

Pietro Consagra
Mythical Conference. 1959
(Colloquio mitico)
 Bronze, 33 11/16 x 28 in. (85.5 x 71 cm.)
 204a

Corneille
Great Solar Symphony. 1964
(Grande sinfonia solare)
 Oil on canvas, 51 1/16 x 63 13/16 in. (129.6 x 162 cm.)
 176

***Joseph Cornell**
Swiss Shoot-the-Chutes. 1941
("Shoot-the-Chutes" Svizzero)
 Box construction, 21 3/16 x 13 7/8 x 4 1/8 in. (53.8 x 35.2 x 10.5 cm.)
 127

***Joseph Cornell**
Pharmacy. 1942
(Farmacia)
 Box construction, 14 x 12 1/16 x 4 3/8 in. (35.5 x 30.6 x 11.1 cm.)
 128

Joseph Cornell
Soap Bubble Box. 1942
(Scatola di bolle di sapone)
 Box construction, 15 3/4 x 18 3/8 x 2 5/8 in. (40 x 46.7 x 6.7 cm.)
 129

Joseph Cornell
Setting for a Fairy Tale. ca. 1942-46
(Scenario per una fiaba)
 Box construction, 11 9/16 x 14 7/16 x 3 7/8 in. (29.4 x 36.6 x 9.9 cm.)
 125

Joseph Cornell
Parrot Music Box. 1945
(Pappagallo carillon)
 Box construction, 16 1/16 x 8 3/4 x 6 11/16 in. (40.8 x 22.2 x 17 cm.)
 126

Toni Costa
Visual Dynamics. 1964
(Dinamica visuale)
 Paper construction, 19 1/8 x 19 1/8 in. (48.6 x 48.6 cm.)
 226

Franco Costalunga
Sphere of Plexiglas. 1969
(Sfera di Plexiglas)
 Cromocynitic object, 15 3/4 in. (40 cm.) high
 231

Egidio Costantini
 35 sculptures. n.d.
 Glass, varying dimensions
 23 designed by Picasso; 12 by Pegeen
 270-271

Salvador Dali
Woman Sleeping in a Landscape. 1931
(Donna addormentata in un paesaggio)
 Oil on canvas, 10 5/8 x 13 3/4 in. (27.2 x 35 cm.)
 99

***Salvador Dali**
The Birth of Liquid Desires. 1932
(La nascita di desideri liquidi)
 Oil on canvas, 37 5/8 x 44 1/8 in. (95.5 x 112 cm.)
 100

***Alan Davie**
Untitled. 1950
(Senza titolo)
 Oil with collage on board, 47 15/16 x 59 15/16 in. (121.7 x 152.2 cm.)
 169

Alan Davie
Orange Jumper. 1960
(Maglia arancione)
 Oil on paper, 14 x 36 in. (35 x 91 cm.)
 170

Alan Davie
The Golden Drummer Boy No. 2. 1962
(Il tamburino d'oro n. 2)
 Oil on canvas, 68 x 84 in. (172.7 x 213.3 cm.)
 171

***Robert Delaunay**
Windows. 1912
(Le finestre)
 Oil on canvas, 22 5/8 x 48 9/16 in. (57.5 x 123.3 cm.)
 36

***Paul Delvaux**
The Break of Day. July 1937
(L'aurora)
 Oil on canvas, 47 7/16 x 59 1/4 in. (120.5 x 150.5 cm.)
 103

***Theo van Doesburg**
Composition. 1918
(Composizione)
 Oil on canvas, 38 x 23 5/16 in. (96.5 x 59.1 cm.)
 40

***Theo van Doesburg**
Counter-Composition: XIII. ca. 1925
(Controcomposizione: XIII)
 Oil on canvas, 20 9/16 x 20 1/2 in. (52.2 x 52 cm.)
 41

***Piero Dorazio**
Unitas. 1965
 Oil on canvas, 15 15/16 x 30 1/4 in. (45.5 x 76.5 cm.)
 168

***Jean Dubuffet**
Fleshy Face with Chestnut Hair (Head of a Woman). August 1951
(Faccia carnosa con cappelli castagni [Testa di donna])
 Oil-based mixed media on canvas, 25 9/16 x 21 1/4 in. (64.9 x 54 cm.)
 121

***Marcel Duchamp**
Sad Young Man on a Train. December 1911
(Giovane triste in treno)
 Oil on canvas on board, 39 3/8 x 28 3/4 in. (100 x 73 cm.)
 9

Marcel Duchamp
Box in a Valise. 1941
(Scatola in valigia)
 Leather valise containing miniature replicas, photographs and reproductions of works by Duchamp, 15 1/2 x 15 1/2 in. (37 x 37 cm.)
 10

***Raymond Duchamp-Villon**
Horse. 1914
(Cavallo)
 Bronze, 17 3/16 in. (43.6 cm.) high
 25

Dušan Džamonja
Totem. 1959
 Wood, nails and glass, 38 5/16 in. (97.3 cm.) high
 217

***Max Ernst**
Little Machine Constructed by Minimax Dadamax Himself. 1919
(Piccola macchina costruita da Minimax Dadamax in persona)
 Pencil, watercolor and gouache on paper, 18 x 12 1/8 in. (45.7 x 30.8 cm.)
 70

***Max Ernst**
The Kiss. 1927
(Il bacio)
 Oil on canvas, 50 13/16 x 63 9/16 in. (129.1 x 161.4 cm.)
 71

Max Ernst
The Forest. 1928
(La foresta)
 Oil on canvas, 37 15/16 x 51 in. (96.3 x 129.5 cm.)
 72

Max Ernst
Sea, Sun, Earthquake. 1931 (?)
(*Mare, sole, terremoto*)
Oil on canvas with pasted wallpaper, 17 7/8 x 14 7/8 in. (45.4 x 37.8 cm.)
73

Max Ernst
The Postman Cheval. 1932
(*Il postino Cheval*)
Pencil, papier collé and collage on paper, 25 1/4 x 18 7/8 in. (64 x 48 cm.)
74

***Max Ernst**
Zoomorphic Couple. 1933
(*Coppia zoomorfica*)
Oil on canvas, 36 1/8 x 28 3/4 in. (91.7 x 73 cm.)
75

Max Ernst
Garden Airplane Trap. 1935-36 (?)
(*Giardino acchiappa-aeroplani*)
Oil on canvas, 21 1/4 x 25 1/2 in. (54 x 64.7 cm.)
76

Max Ernst
The Entire City. 1937
(*La città intera*)
Oil on canvas, 38 x 63 3/16 in. (96.5 x 160.4 cm.)
77

***Max Ernst**
The Attirement of the Bride. 1940
(*La vestizione della sposa*)
Oil on canvas, 51 3/8 x 38 3/8 in. (130.4 x 97.5 cm.)
78

Max Ernst
Anti-Pope. 1941
(*Antipapa*)
Oil on cardboard, 12 3/8 x 10 in. (31.4 x 25.4 cm.)
79

***Max Ernst**
Anti-Pope. December 1941-March 1942
(*Antipapa*)
Oil on canvas, 63 5/16 x 50 1/16 in. (160.8 x 127.1 cm.)
80

Max Ernst
Woman Flower. 1944
(*Donna-fiore*)
Bronze, 13 11/16 in. (34.7 cm.) high
81

Max Ernst
In the Streets of Athens. 1960
(*Nelle strade di Atene*)
Bronze, including base 39 in. (99.1 cm.) high
82

Claire Falkenstein
Entrance Gates to Palace. 1961
(*Cancelli di entrata al palazzo*)
Iron and colored glass, two sections, 109 1/16 x 35 7/16 in.; 109 1/16 x 36 in. (277 x 90 cm.; 277 x 91.2 cm.)
203

John Ferren
Tempora. 1937
Oil incised in plaster mounted in artist's frame, 18 9/16 x 16 3/16 in. (47.1 x 41.1 cm.)
49

Leonor Fini
The Shepherdess of the Sphinxes. 1941
(*La pastorella delle sfingi*)
Oil on canvas, 18 x 15 in. (45 x 37 cm.)
118

Sam Francis
Blue, Yellow, Green. 1964
(*Blu, giallo, verde*)
Gouache on paper, 41 x 27 in. (103 x 70 cm.)
185

Alberto Giacometti
Model for a Garden. 1932
(*Modello per un giardino*)
Wood, including base 7 13/16 in. (19.8 cm.) high
130

***Alberto Giacometti**
Woman with Her Throat Cut. 1932-33
(*Donna con la gola recisa*)
Bronze, 8 11/16 x 25 x 26 in. (22 x 63.5 x 66 cm.)
131

***Alberto Giacometti**
Headless Woman. 1932-36
(Donna senza testa)
 Plaster, 54 3/4 in. (139 cm.) high
 132

Alberto Giacometti
Statue of a Headless Woman. 1932-36
(Statua di donna senza testa)
 Bronze, 58 1/4 in. (148 cm.) high
 133

***Alberto Giacometti**
Standing Woman. 1946-47
(Donna in piedi)
 Bronze, 60 1/4 in. (153 cm.) high
 134

Alberto Giacometti
Piazza. 1948-49
 Bronze, 6 3/4 x 23 5/8 x 16 1/8 in. (17 x 60 x 41 cm.)
 135

Rosalda Gilardi
Presence. ca. 1971-72
(Presenza)
 Serpentine, 77 5/8 in. (197.2 cm.) high
 205a

***Albert Gleizes**
Woman with Animals (Mrs. Duchamp-Villon).
 Summer 1914
(La donna con animali [Sig.ra Duchamp-Villon])
 Oil on canvas, 76 15/16 x 45 15/16 in. (195.4 x 114.1 cm.)
 17

***Julio González**
Cactus Man I. 1939-40 (?)
(L'uomo-cactus I)
 Bronze, 25 5/16 in. (64.3 cm.) high
 136

***Arshile Gorky**
Painting. 1944
(Pittura)
 Oil on canvas, 65 3/4 x 70 3/16 in. (167 x 178.2 cm.)
 152

***Juan Gris**
The Bottle of Martinique Rum. 1914
(La bottiglia di rum della Martinica)
 Papier collé, gouache, black chalk and pencil on canvas, sight, 21 1/8 x 17 7/8 in. (53.7 x 45.3 cm.)
 11

Alberto Guzmán
Hammered Partition. 1965
(Partizione percuotente)
 Bronze, 12 3/8 in. (31.5 cm.) high
 220

David Hare
Moon Cage. 1955
(Gabbia per la luna)
 Steel, 30 1/8 in. (76.5 cm.) high
 201

Grace Hartigan
Ireland. 1958
(Irlanda)
 Oil on canvas, 78 3/4 x 106 3/4 in. (200 x 271 cm.)
 182

Raoul Hausmann
Untitled. 1919
(Senza titolo)
 Watercolor and gouache on paper, 14 1/2 x 10 1/4 in. (37 x 26 cm.)
 88

Stanley William Hayter
Defeat. 1938-39
(Sconfitta)
 Burin print on plaster, 9 1/2 x 15 in. (24 x 38 cm.)
 105

Jean Hélion
Equilibrium. 1933-34
(Equilibrio)
 Oil on canvas, 38 3/8 x 51 5/8 in. (97.4 x 131.2 cm.)
 44

***Jean Hélion**
Composition. 1935
(Composizione)
 Oil on canvas, 57 1/8 x 78 13/16 in. (145 x 200.2 cm.)
 45

Morris Hirshfield

Two Women in Front of a Mirror. 1943

(*Due donne di fronte a uno specchio*)

Oil on canvas, 51 1/4 x 59 1/2 in. (130 x 151 cm.)

122

Hundertwasser

Protecting House. 1960

(*Casa che protegge*)

Watercolor on paper, 25 1/4 x 19 3/8 in. (64.1 x 49.2 cm.)

186

Gwyther Irwin

Serendipity 1. 1957

Collage on canvas, 46 1/8 x 33 1/8 in. (117 x 84 cm.)

173

***Asger Jorn**

Figures. 1957

(*Figure*)

Oil on canvas, 55 1/2 x 43 3/8 in. (141 x 110.1 cm.)

175

***Vasily Kandinsky**

Landscape with Church (with Red Spot). 1913

(*Paesaggio con chiesa [con macchia rossa]*)

Oil on canvas, 46 1/4 x 55 3/16 in. (117.5 x 140.1 cm.)

33

***Vasily Kandinsky**

White Cross. 1922

(*Croce bianca*)

Oil on canvas, 40 9/16 x 43 1/2 in. (103 x 110.5 cm.)

34

Vasily Kandinsky

Upward. 1929

(*All' insù*)

Oil on board, 27 1/2 x 19 1/4 in. (70 x 49 cm.)

35

Zoltan Kemeny

Divided Movement. 1957

(*Movimento diviso*)

Copper mounted with nails on wood, including mount 30 15/16 x 20 in. (78.5 x 50.8 cm.)

208

***Paul Klee**

Portrait of Mrs. P. in the South. 1924

(*Ritratto della Sig.ra P. nel sud*)

Watercolor on paper, 15 x 10 5/8 in. (38 x 27 cm.)

89

***Paul Klee**

Magic Garden. 1926

(*Giardino magico*)

Oil glazes on plaster, 19 3/4 x 16 9/16 in. (50.2 x 42.1 cm.)

90

Rosemarie Heber Koczy

Trees. 1972

(*Alberi*)

Hemp, sisal, linen, jute, raw silk, algae and wool, uneven, ca. 37 x 22 7/16 in. (94 x 57 cm.)

188a

Fritz Koenig

The Chariot. 1957

(*Il carro*)

Bronze, including base 20 1/16 in. (51 cm.) high

215

***Willem de Kooning**

Untitled. 1958

(*Senza titolo*)

Oil on paper, 22 7/16 x 28 9/16 in. (57 x 72.5 cm.)

158

Willem de Kooning

Untitled. 1958

(*Senza titolo*)

Pastel on paper, 21 3/4 x 29 3/8 in. (55 x 74.5 cm.)

159

František Kupka

Chromatic Study. n.d.

(*Studio cromatico*)

Gouache on paper, 9 1/2 x 8 1/4 in. (23 x 21 cm.)

12

František Kupka

Study for a Fugue. n.d.

(*Studio per una fuga*)

Pastel on paper, 18 x 20 in. (47 x 50 cm.)

13

***František Kupka**
Vertical Planes, ca. 1911-12
(Piani verticali)
 Gouache and watercolor on paper, 22 1/16 x
 15 3/4 in. (56 x 40 cm.)
 14

František Kupka
Dynamic, n.d.
(Dinamica)
 Pastel on paper, 12 15/16 x 12 1/2 in. (32.8 x
 31.6 cm.)
 15

František Kupka
Around a Point, n.d.
(Intorno ad un punto)
 Watercolor on paper, 7 7/8 x 8 1/4 in. (20 x
 21 cm.)
 16

Berto Lardera
Dramatic Meeting, III, 1968
(Incontro drammatico, III)
 Iron and copper, including base 18 13/16 in.
 (47.8 cm.) high
 204

Ibram Lassaw
Corax, 1953
 Bronze, 19 1/2 x 23 x 10 in. (49.5 x 58.5 x
 25.5 cm.)
 202

***Henri Laurens**
Head of a Young Girl, 1920
(Testa di ragazza giovane)
 Terracotta, 13 9/16 in. (34.5 cm.) high
 27

***Fernand Léger**
Study of a Nude, ca. 1912-13
(Studio di nudo)
 Charcoal and gouache on paper, 25 x
 18 7/8 in. (63.5 x 48 cm.)
 19

***Fernand Léger**
Men in the City, 1919
(Gli uomini nella città)
 Oil on canvas, 57 3/8 x 44 11/16 in. (145.7 x
 113.5 cm.)
 21

Leonid
Venetian Lagoon, n.d.
(Laguna veneziana)
 Oil on canvas, 32 x 50 in. (80 x 125 cm.)
 221

***Jacques Lipchitz**
Seated Pierrot, 1922
(Pierrot seduto)
 Lead, 13 1/4 in. (33.6 cm.) high
 28

Jacques Lipchitz
Aurelia, 1946
 Bronze, 26 in. (66 cm.) high
 29

***El Lissitzky**
Untitled, ca. 1921
(Senza titolo)
 Oil on canvas, 31 3/8 x 19 9/16 in. (79.6 x
 49.6 cm.)
 43

Ludovico de Luigi
Parnassus Apollo and Papileo Macaon, 1970
 Oil on canvas, 38 1/4 x 58 7/8 in. (100 x
 150 cm.)
 181a

Heinz Mack
Cardiogram of an Angel, 1964
(Elettrocardiogramma di un angelo)
 Aluminum on wood, 68 1/8 x 39 in. (173 x
 100.5 cm.)
 228

***René Magritte**
Voice of the Winds, 1932 (?)
(La voce dei venti)
 Oil on canvas, 28 3/4 x 21 1/4 in. (73 x
 53.9 cm.)
 101

***René Magritte**
Domain of Lights, 1953-54
(Il dominio delle luci)
 Oil on canvas, 96 15/16 x 51 11/16 in.
 (195.4 x 131.2 cm.)
 102

* Kazimir Malevich <i>Untitled.</i> ca. 1915 (<i>Senza titolo</i>) Oil on canvas, 21 1/4 x 21 1/16 in. (53.9 x 53.4 cm.) 42	Matta <i>The Un-Nominator Renominated.</i> 1953 (<i>Lo snominatore rinominato</i>) Oil on canvas, 47 1/4 x 69 1/4 in. (120 x 176 cm.) 110
* Louis Marcoussis <i>The Habitué.</i> 1920 (<i>L'habitué</i>) Oil with sand on canvas, 63 3/4 x 38 3/16 in. (161.9 x 97 cm.) 22	* Jean Metzinger <i>The Racing Cyclist.</i> 1914 (<i>Il corridore ciclista</i>) Oil with sand on canvas, 40 9/16 x 38 1/4 in. (103 x 97.2 cm.) 18
* Marino Marini <i>The Angel of the Citadel.</i> 1948 (<i>L'angelo della cittadella</i>) Bronze, 65 15/16 in. (167.5 cm.) high 183	Luciano Minguzzi <i>He-Goat.</i> 1956 (<i>Caprone</i>) Bronze, 6 5/8 x 13 3/8 in. (16.8 x 34 cm.) 212
Manfredo Massironi <i>Plexiglas Hypercube.</i> 1962 (<i>Ipercubo Plexiglas</i>) Plexiglass, 16 1/8 x 14 3/4 x 14 3/4 in. (40.9 x 37.5 x 37.5 cm.) 227	Mirko <i>Architectural Element.</i> 1953 (<i>Elemento architettonico</i>) Copper, 78 1/2 x 38 3/8 in. (199.3 x 97.5 cm.) 210
André Masson <i>Armor.</i> 1925 (<i>L'armatura</i>) Oil on canvas, 31 1/4 x 21 1/4 in. (80.6 x 54 cm.) 106	Mirko <i>Little Chimera.</i> 1956 (<i>Piccola chimera</i>) Bronze, 6 1/8 in. (15.5 cm.) high 211
André Masson <i>Two Children.</i> 1942 (<i>Due bambini</i>) Bronze, 6 1/16 in. (15.4 cm.) high 107	* Joan Miró <i>Painting ("Two Personages and a Flame").</i> 1925 (<i>Pittura ["Due personaggi ed una fiamma"]</i>) Oil on canvas, 45 1/8 x 57 3/8 in. (114.5 x 145.7 cm.) 91
André Masson <i>Bird Fascinated by a Snake.</i> 1943 (<i>Uccello affascinato da un serpente</i>) Watercolor and gouache on paper, 22 1/4 x 29 1/2 in. (56.5 x 75 cm.) 108	* Joan Miró <i>Dutch Interior.</i> 1928 (<i>Interno olandese</i>) Oil on canvas, 36 1/4 x 28 3/4 in. (92 x 73 cm.) 92
* Matta <i>The Dryads.</i> 1941 (<i>Le Driade</i>) Pencil and crayon on paper, ca. 22 15/16 x 28 15/16 in. (58.2 x 73.4 cm.) 109	* Joan Miró <i>Seated Woman II.</i> February 27, 1939 (<i>Donna seduta II</i>) Oil on canvas, 63 15/16 x 51 5/16 in. (162.4 x 130.3 cm.) 93

Piet Mondrian
Oval Composition. 1913-14
(Composizione ovale)
 Charcoal on paper mounted on canvas,
 51 1/8 x 35 1/2 in. (130 x 90 cm.)
 37

***Piet Mondrian**
The Sea. 1914
(Il mare)
 Charcoal and gouache on paper, 35 7/16 x
 48 7/16 in. (90 x 123 cm.)
 38

***Piet Mondrian**
Composition. 1939
(Composizione)
 Oil on canvas mounted on board, canvas
 41 7/16 x 40 5/16 in. (105.2 x 102.3 cm.);
 mount 43 x 41 3/4 in. (109.1 x 106 cm.)
 39

Henry Moore
Ideas for Sculpture. 1937
(Idee per scultura)
 Crayon on paper, 14 1/2 x 21 5/8 in. (35 x
 55 cm.)
 190

Henry Moore
Untitled. 1937
(Senza titolo)
 Pencil and crayon on paper, 14 5/8 x
 21 5/8 in. (37 x 55 cm.)
 189

Henry Moore
Reclining Figure. 1938
(Figura sdraiata)
 Bronze, 12 3/8 in. (31.5 cm.) high
 192.

Henry Moore
String Figure. 1938
(Figura di filo)
 Bronze and cord, 2 1/16 x 2 15/16 in. (5.2 x
 7.5 cm.)
 191

Henry Moore
Family Group. 1946
(Gruppo di famiglia)
 Bronze, 5 1/2 in. (14 cm.) high
 193

***Henry Moore**
Three Standing Figures. 1953
(Tre figure erette)
 Bronze, including base 29 1/8 in.
 (73.9 cm.) high
 194

***Robert Motherwell**
Surprise and Inspiration. 1943
(Sorpresa ed ispirazione)
 Gouache and oil with collage on cardboard,
 40 3/16 x 25 3/16 in. (102 x 64 cm.)
 155

E. R. Nele
Collective II. 1961
(Collettivo II)
 Bronze, 15 3/4 in. (39.9 cm.) high
 216

***Ben Nicholson**
February 1956 (Menhir). 1956
(Febbraio 1956 [Menhir])
 Oil wash (?) on carved board, 39 3/16 x
 11 13/16 in. (99.5 x 30 cm.)
 46

Richard Oelze
Untitled. ca. 1933
(Senza titolo)
 Pencil on paper, 10 1/4 x 7 1/8 in. (26 x
 18 cm.)
 104

Kenzo Okada
Above the White. 1960
(Sopra il bianco)
 Oil on canvas, 49 1/4 x 37 3/8 in. (125 x
 95 cm.)
 184

***Amédée Ozenfant**
Guitar and Bottles. 1920
(Chitarra e bottiglie)
 Oil on canvas, 31 3/8 x 39 5/16 in. (79.6 x
 99.8 cm.)
 24

Eduardo Paolozzi
Chinese Dog 2. 1958
(Cane cinese 2)
 Bronze, 37 x 25 x 11 in. (94 x 63.5 x 28 cm.)
 200

Pegeen Assembled works. 1930s-1960s (<i>Opere riunite</i>) Varying media and dimensions 177-178	Pablo Picasso <i>The Dream and Lie of Franco</i> . 1937 (<i>Il sogno e la menzogna di Franco</i>) Etching and aquatint, 15 3/4 x 23 1/2 in. (40 x 59.7 cm.) 4
*Antoine Pevsner <i>Cross in the Form of an Anchor</i> . 1933 (<i>Croce in forma di ancora</i>) Glass and cast iron, 33 5/16 in. (84.6 cm.) long 60	*Pablo Picasso <i>La Baignade</i> . February 12, 1937 Oil, pastel and crayon on canvas, 50 13/16 x 76 3/8 in. (129.1 x 194 cm.) 5
Antoine Pevsner <i>Developable Surface</i> . 1938 (<i>Superficie sviluppatibile</i>) Oxidized copper, 21 5/8 x 14 1/8 x 19 5/8 in. (55 x 36 x 50 cm.) 61	Pablo Picasso <i>Bust of a Man in a Striped Jersey</i> . September 14, 1939 (<i>Busto di uomo in maglia a righe</i>) Gouache on paper, 24 x 17 3/4 in. (61 x 45 cm.) 6
Antoine Pevsner <i>Developable Surface</i> . 1941 (<i>Superficie sviluppatibile</i>) Bronze, 19 3/4 x 11 3/4 x 11 3/4 in. (50 x 30 x 30 cm.) 62	*Jackson Pollock <i>Moon Woman</i> . 1942 (<i>Donna-luna</i>) Oil on canvas, 69 x 43 1/16 in. (175.2 x 109.3 cm.) 141
*Francis Picabia <i>Very Rare Picture on Earth</i> . 1915 (<i>Pittura rarissima sulla terra</i>) Gilt and silver paint and wood collage on board, 44 11/16 x 34 1/16 in. (113.5 x 86.5 cm.) 67	*Jackson Pollock <i>Untitled ("Don Quixote")</i> . 1944 (<i>Senza titolo ("Don Chisciotte")</i>) Oil on canvas, 28 13/16 x 17 15/16 in. (73.2 x 45.6 cm.) 142
*Pablo Picasso <i>The Poet</i> . Summer 1911 (<i>Il poeta</i>) Oil on canvas, sight, 51 7/16 x 34 7/8 in. (130.6 x 88.6 cm.) 1	Jackson Pollock <i>Direction</i> . 1945 (<i>Direzione</i>) Oil on canvas, 31 1/2 x 22 in. (80 x 56 cm.) 144
*Pablo Picasso <i>Lacerba</i> . 1914 Chalk, oil and papier collé on fine linen, 28 3/8 x 23 in. (72 x 58.5 cm.) 2	Jackson Pollock <i>Two</i> . 1945 (<i>Due</i>) Oil on canvas, 76 x 43 1/4 in. (193 x 110 cm.) 143
*Pablo Picasso <i>The Studio</i> . 1928 (<i>Lo studio</i>) Oil on canvas, 63 5/8 x 51 1/8 in. (161.6 x 129.9 cm.) 3	

Jackson Pollock
Bird Effort. 1946
(Sforzo di uccello)
 Oil on canvas, 24 x 20 1/8 in. (56 x 78 cm.)
 146

***Jackson Pollock**
Circumcision. 1946
(Circoncisione)
 Oil on canvas, 61 11/16 x 66 1/8 in. (142.3 x 168 cm.)
 145

***Jackson Pollock**
Eyes in the Heat. 1946
(Occhi nel caldo)
 Oil on canvas, 54 x 43 in. (137.2 x 109.2 cm.)
 149

Jackson Pollock
Gouache. 1946
(Guazzo)
 Gouache on paper, 22 x 30 3/4 in. (56 x 78 cm.)
 147

Jackson Pollock
Croaking Movement. 1946
(Movimento gracidante)
 Oil on canvas, 53 1/2 x 43 1/4 in. (136 x 110 cm.)
 148

***Jackson Pollock**
Alchemy. 1947
(Alchimia)
 Oil on canvas, 45 1/8 x 87 1/8 in. (114.6 x 221.3 cm.)
 150

Jackson Pollock
Enchanted Forest. 1947
(Foresta incantata)
 Oil on canvas, 84 x 44 1/2 in. (219 x 113 cm.)
 151

Arnaldo Pomodoro
Relief. 1961
(Rilievo)
 Bronze, 22 3/4 x 13 1/8 in. (57.8 x 33.3 cm.)
 213

***Arnaldo Pomodoro**
Sphere No. 4. 1963
(Sfera n. 4)
 Bronze, 23 5/16 in. (59.2 cm.) diameter
 214

***Man Ray**
Silhouette. 1916
(Siluetta)
 Ink on cardboard, 19 1/2 x 25 in. (49.5 x 63.5 cm.)
 68

Man Ray
Rayograph. 1923
(Rayogramma)
 Cameraless photograph, 11 1/2 x 9 1/4 in. (29 x 23.5 cm.)
 69a

Man Ray
Rayograph. 1927
(Rayogramma)
 Cameraless photograph, 12 x 10 in. (30.5 x 25.5 cm.)
 69b

***Germaine Richier**
Tauromachy. 1953
(Tauromachia)
 Bronze, 43 15/16 in. (111.5 cm.) high
 205

Hans Richter
Dada Head. 1918
(Testa dada)
 Ink on paper, 8 x 4 1/2 in. (20 x 12 cm.)
 83

Hans Richter
Dada Head. 1923
(Testa dada)
 Oil on canvas mounted on wood panel, 11 x 6 1/2 in. (28 x 17 cm.)
 84

Jean-Paul Riopelle
Painting. 1955
(Pittura)
 Oil on canvas, 45 3/8 x 28 9/16 in. (115.2 x 72.5 cm.)
 187

***Mark Rothko**
Sacrifice. 1943
(Sacrificio)
 Gouache on paper, 39 1/4 x 25 1/2 in. (99.6 x 64.7 cm.)
 154

***Giuseppe Santomaso**
Secret Life. 1958
(Vita segreta)
 Oil on canvas, 28 13/16 x 19 11/16 in. (73.1 x 49.9 cm.)
 161

***Kurt Schwitters**
Mz 75. 1920
 Collage and gouache on paper, 5 7/8 x 3 15/16 in. (14.8 x 9.9 cm.)
 85

Kurt Schwitters
Blue on Blue. ca. 1929
(Blu su blu)
 Chalk and papier collé on paper, 14 1/2 x 12 in. (36 x 30 cm.)
 86

***Kurt Schwitters**
Merzbild. 1930
 Oil and collage on board, 17 5/8 x 14 3/16 in. (44 x 36 cm.)
 87

***Gino Severini**
Dancer = Sea. 1913-14
(Ballerina = mare)
 Oil on canvas mounted in artist's painted frame, 41 1/2 x 33 13/16 in. (105.3 x 85.9 cm.)
 32

Francisco Sobrino
Unstable Transformation-Superposition Juxtaposition. 1963
(Trasformazione instabile-Sovrapposizione Apposizione)
 Plexiglas, 32 7/16 x 16 3/4 x 16 3/4 in. (82.3 x 42.5 x 42.5 cm.)
 225

***Clyfford Still**
Jamais. 1944
 Oil on canvas, ca. 65 1/8 x 32 1/8 in. (165.3 x 81.5 cm.)
 153

***Graham Sutherland**
Organic Form. 1962-68
(Forma organica)
 Oil on canvas, 51 1/4 x 38 3/8 in. (130.2 x 97.4 cm.)
 120

Takis
Signal. 1958
(Segnale)
 Iron, 141 3/4 in. (360 cm.) high
 209

***Rufino Tamayo**
Heavenly Bodies. 1946
(Corpi celesti)
 Oil on canvas, 34 x 41 3/8 in. (86.3 x 105 cm.)
 119

Tancredi
 Assembled works on paper. 1952-57
(Opere su carta riunite)
 Varying media and dimensions
 167

***Tancredi**
 Assembled paintings. 1955-57
(Pitture riunite)
 Varying media and dimensions
 166

Yves Tanguy
Promontory Palace. 1931
(Palazzo promontorio)
 Oil on canvas, 28 3/4 x 23 3/8 in. (73 x 60 cm.)
 94

***Yves Tanguy**
The Sun in Its Casket. 1937
(Il sole nel suo scrigno)
 Oil on canvas, 45 5/16 x 34 11/16 in. (115.1 x 88.1 cm.)
 95

Yves Tanguy
Gouache. 1938
(Guazzo)
 Gouache on paper, 3 11/16 x 9 3/16 in. (9.3 x 23.3 cm.)
 96

Yves Tanguy <i>Untitled ("Portrait of P.G.")</i> . July 20, 1938 (<i>Senza titolo ("Ritratto di P.G.")</i>) Pencil and feather on paper, 22 5/8 x 7 1/8 in. (57.5 x 18 cm.)	Laurence Vail <i>Screen</i> . 1940 (<i>Paravento</i>) Papier collé on screen, three panels, total 64 1/2 x 61 1/2 in. (164 x 156 cm.)
97	123
Yves Tanguy <i>On Slanting Ground</i> . 1941 (<i>Su terreno inclinato</i>) Oil on canvas, 16 1/2 x 28 in. (42 x 71 cm.)	Laurence Vail Assembled objects. 1940-62 (<i>Oggetti riuniti</i>) Mixed media, varying dimensions
98	124
Leslie Thornton <i>Roundabout</i> . 1955 (<i>Carosello</i>) Bronze, 27 7/8 in. (70.8 cm.) high	*Georges Vantongerloo <i>Interrelationship of Volumes</i> . 1924 (<i>Interrelazione dei volumi</i>) Plaster, 11 13/16 in. (30 cm.) high
199	59
Mark Tobey <i>Advance of History</i> . 1964 (<i>Avanzata della storia</i>) Tempera on paper mounted on board, 24 x 19 in. (64 x 50 cm.)	Victor Vasarely <i>Yak</i> . 1964 Tempera on board, 31 x 31 in. (80 x 80 cm.)
140	223
Tomonori Toyofuky <i>Drifting No. 2</i> . 1959 (<i>Deriva n. 2</i>) Wood, 69 1/2 in. (176.5 cm.) high	*Emilio Vedova <i>Image of Time (Barricade)</i> . 1951 (<i>Immagine del tempo [Sbarramento]</i>) Tempera on canvas, 51 3/8 x 67 1/8 in. (130.5 x 170.4 cm.)
218	162
John Tunnard <i>Psi</i> . 1938 Oil on board, 31 7/16 x 47 3/16 in. (79.9 x 119.8 cm.)	Emilio Vedova <i>Hostage City</i> . 1954 (<i>Città-ostaggio</i>) Gouache on paper, 28 x 44 in. (70 x 110 cm.)
47	163
John Tunnard <i>Untitled</i> . 1941 (<i>Senza titolo</i>) Watercolor on paper, 15 x 22 in. (38 x 56 cm.)	*Jacques Villon <i>Spaces</i> . 1920 (<i>Spazi</i>) Oil on canvas, 28 7/16 x 36 in. (72.2 x 91.4 cm.)
48	23
Gunther Uecker <i>Nail Construction</i> . 1961 (<i>Costruzione di chiodi</i>) Nails, canvas and wood, 24 x 21 in. (60 x 52 cm.)	
229	

INDEX OF ARTISTS ILLUSTRATED

Pierre Alechinsky, p. 85
Karel Appel, p. 84
Alexander Archipenko, p. 22
Jean Arp, pp. 60-62
Edmondo Bacci, p. 104
Francis Bacon, p. 79
Giacomo Balla, p. 26
William Baziotes, p. 96
Umberto Boccioni, p. 27
Constantin Brancusi, pp. 46-47
Georges Braque, pp. 12-13
Victor Brauner, p. 76
Alexander Calder, p. 86
Marc Chagall, p. 48
Giorgio de Chirico, pp. 49-50
Joseph Cornell, pp. 87-88
Salvador Dali, p. 71
Alan Davie, p. 100
Robert Delaunay, p. 30
Paul Delvaux, p. 75
Theo van Doesburg, pp. 39-40
Piero Dorazio, p. 103
Jean Dubuffet, p. 82
Marcel Duchamp, p. 24
Raymond Duchamp-Villon, p. 23
Max Ernst, pp. 53-57
Alberto Giacometti, pp. 66-68
Albert Gleizes, p. 18
Julio González, p. 69
Arshile Gorky, p. 89
Juan Gris, p. 14
Jean Hélion, p. 43
Asger Jorn, p. 83
Vasily Kandinsky, pp. 33-34
Paul Klee, pp. 31-32
Willem de Kooning, p. 90
František Kupka, p. 29
Henri Laurens, p. 20
Fernand Léger, pp. 15-16
Jacques Lipchitz, p. 21
El Lissitzky, p. 36
René Magritte, pp. 73-74
Kazimir Malevich, p. 35
Louis Marcoussis, p. 19
Marino Marini, p. 107
Matta, p. 77
Jean Metzinger, p. 17
Joan Miró, pp. 63-65
Piet Mondrian, pp. 37-38
Henry Moore, p. 70
Robert Motherwell, p. 97
Ben Nicholson, p. 44
Amédée Ozenfant, p. 42
Antoine Pevsner, p. 45
Francis Picabia, p. 52
Pablo Picasso, pp. 8-11
Jackson Pollock, pp. 91-95
Arnaldo Pomodoro, p. 106
Man Ray, p. 51
Germaine Richier, p. 78
Mark Rothko, p. 98
Giuseppe Santomaso, p. 105
Kurt Schwitters, pp. 58-59
Gino Severini, p. 28
Clyfford Still, p. 99
Graham Sutherland, p. 80
Rufino Tamayo, p. 81
Tancredi, p. 102
Yves Tanguy, p. 72
Georges Vantongerloo, p. 41
Emilio Vedova, p. 101
Jacques Villon, p. 25

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